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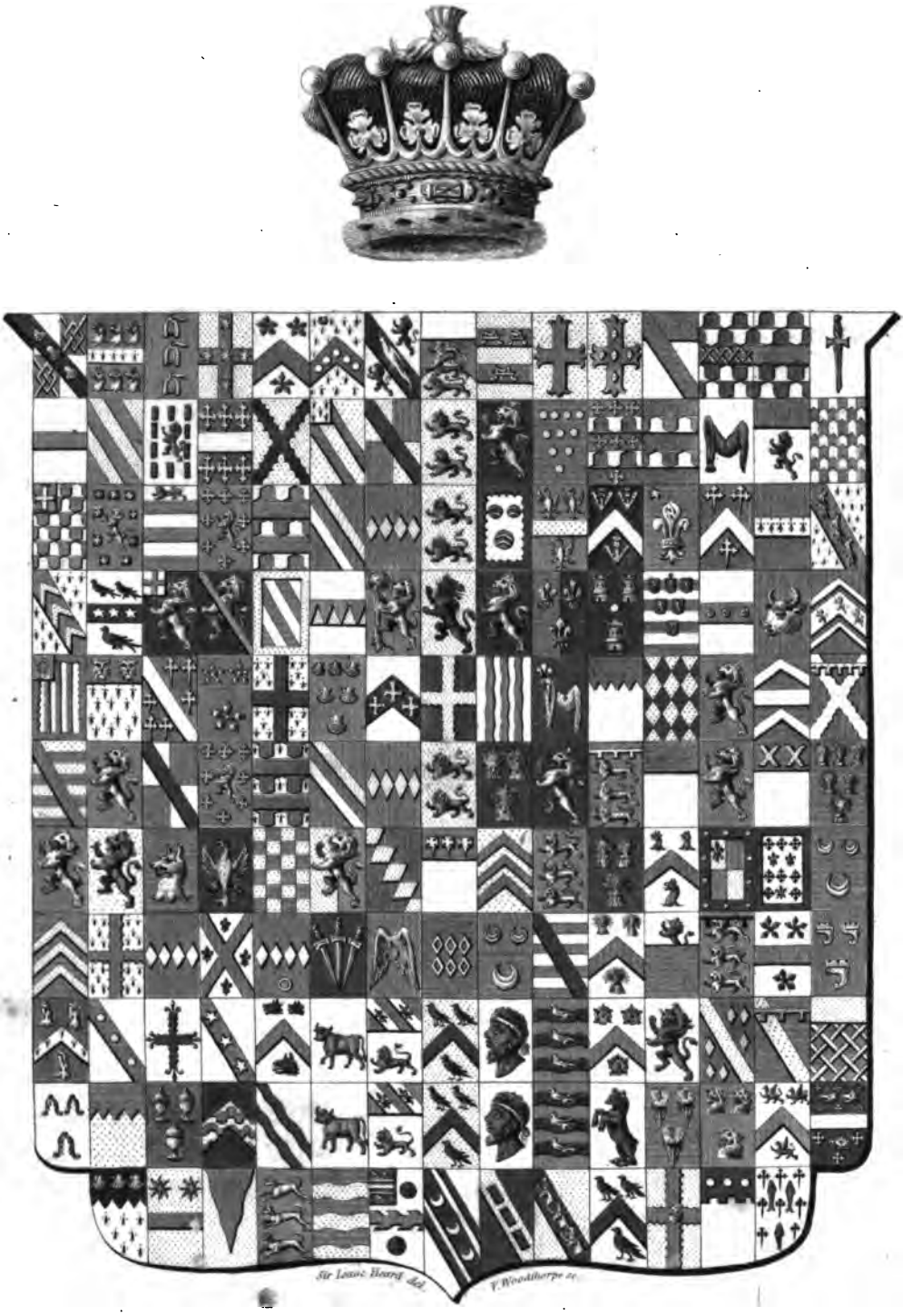

QUARTERINGS OF GEORGE JOHN EARL SPENCER.

BIBLIOTHECA
SPENCERIANA;
OR
A DESCRIPTIVE CATALOGUE
OF THE BOOKS PRINTED IN
The Fifteenth Century,
AND OF MANY VALUABLE FIRST EDITIONS,
IN THE LIBRARY OF
GEORGE JOHN EARL SPENCER, K. G.
&c. &c. &c.

BY THE REVEREND
THOMAS FROGNALL DIBDIN.

VOL. I.

LONDON:
PRINTED FOR THE AUTHOR, BY W. BULMER AND CO.
Shakspeare Press.
AND PUBLISHED BY LONGMAN, HURST, REES, & CO.; T. PAYNE;
WHITE & COCHRANE; JOHN MURRAY; AND J. & A. ARCH.
1814.

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B168 2:1.4
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798A
74/4

TO THE

RIGHT HONORABLE

GEORGE IOHN EARL SPENCER

KNIGHT OF THE MOST NOBLE

ORDER OF THE GARTER

One of his Majesty's Most Hon. Privy Council

A TRUSTEE OF THE BRITISH MUSEUM

A GOVERNOR OF THE CHARTER HOUSE

PRESIDENT OF THE ROYAL INSTITUTION

L.L.D. F.R.S. F.S.A.

&c. &c. &c.

THIS WORK

IS RESPECTFULLY DEDICATED

BY HIS FAITHFUL

AND OBEDIENT HUMBLE SERVANT

THE AUTHOR.

PREFACE.

THE LIBRARY, of which a very important Portion is described in the following pages, has long maintained a distinguished reputation throughout Europe. It has been entirely formed by the present NOBLE OWNER, within a space of time not exceeding twenty-four years; and the foundation of that department of it, which these volumes describe, may be said to have been laid by the purchase of the Collection of the late COUNT

REVICZKY. But since the acquisition of that Collection, many rare and valuable impressions of Classical Authors have been obtained; and many copies, once the property of the Count, have been exchanged for others of which the condition was more desirable.

The greater Portion of HIS LORDSHIP'S Library, is deposited at *Althorp;** in a suite of apartments which contain not fewer than forty-five thousand volumes. The choice, condition, and splendour of the entire Collection, are probably unrivalled. The Public will therefore expect that an attempt to make them acquainted with some of the *Principal Treasures* of such a Collection, should be particular and exact. Such indeed are the objects of the present work; which is exclusively confined to an account of BOOKS PRINTED IN THE FIFTEENTH CENTURY, and to some of

* *Althorp Park, Northamptonshire:* the residence of EARL SPENCER'S Ancestors for the last three centuries.

the more important FIRST EDITIONS in the SIXTEENTH CENTURY.

Such a work, if executed with copiousness and precision, cannot fail to be interesting to the Bibliographer, to the Scholar, and to the Lover of ancient Literature and the Fine Arts. I have therefore endeavoured to give a full and faithful description of each edition, according to its critical or bibliographical importance; and have not only consulted the principal Writers who have described it, but have attempted to correct their errors, to reconcile their differences, and to supply their deficiencies, when necessary and practicable: and occasionally to illustrate these descriptions by means of FAC-SIMILES* and EMBELLISHMENTS, so as

* It may be necessary to apprize the reader that the FAC-SIMILES sometimes vary in their appearances, arising from the same causes which occasion a difference in the originals themselves; namely, an unavoidable inequality in the power, or care, employed during the operation of the press.

The whole of the fac-similes in the first volume, and the greater number of those in the second volume, were

to impress the volumes, thus described, more strongly upon the memory of the reader. In these three Departments, it is presumed that the present Work is more splendid and complete than any similar one with which the Public are acquainted.

To escape errors, or avoid omissions, in a publication of this nature, is perhaps impossible; but every care has been taken to prevent the occurrence of either. Each volume described has been *twice* examined; first, during the composition of the MS., and, the second time, on comparing it with the proof sheets. Every authority also (some thousands in number) has in like manner undergone a double examination.

The Collector of rare and valuable Books printed in the XVth CENTURY, must be aware

executed by the Author; who is, therefore, exclusively responsible for their fidelity.

In regard to the EXTRACTS, it may be observed that these are given in the ROMAN or GOTHIC letter, according to the character in which the Originals are printed. They are also arranged to resemble, as much as possible, the original text.

of the importance of having such books carefully collated. No pains, therefore, have been spared in ascertaining the number of the leaves, and the order of the signatures. The latter attempt has never before, to my knowledge, been accomplished in regard to *foreign* publications. But notwithstanding every effort to be accurate, I am far from supposing that the work is faultless in these particulars. It may however boast of a comparatively near approach to accuracy.

In respect to the description of the *condition* of each copy, it may be safely affirmed that such description is equally honest and particular. A Collection of Books, so splendid and uncommon as is the present, will not easily have its lustre dimmed by the unavoidable introduction of a few indifferent copies. In regard to those Editions where the names of printers, the places, and the dates are omitted, all that can be reasonably expected is, to state probable conjectures.

The STUDY OF BIBLIOGRAPHY in this country is perhaps in its infancy; but it is

daily acquiring strength and extension. However deficient have been my former efforts to give it interest, I presume to hope that these Volumes may make atonement for past errors; as they frequently contain descriptions of Works never before described, and enlarged and corrected accounts of many which have been but superficially or erroneously noticed.

Of a LIBRARY, justly considered by one of the most celebrated of modern Bibliographers, to be the RICHEST PRIVATE COLLECTION IN EUROPE,* it was proper that the Catalogue of so material a portion as is contained in these volumes, should be equally splendid and accurate. If I have failed in the attempt to render it justice, it has not been from a deficiency of zeal in the cause of bibliography; since one third of my life has been devoted to this congenial, and, I will

* Bibliothèque probablement la plus belle et la plus riche de toutes celles que possède actuellement aucun particulier. RENOUARD: *Annales de L'Imprimerie des Alde*, vol. iii. p. 8.

add, useful although laborious pursuit. In the present instance, the NOBLE OWNER of the Collection has uniformly aided me by an examination of my MS.;—by suggesting many improvements, and by supplying many important corrections. The freest access to his Library, and the most liberal use of the Volumes described, have been always granted. The failures therefore are entirely my own.

I have other obligations to acknowledge. The *Manuscript Memoranda* of the late Count Reviczky, and those of the late Bishop of Ely (the former supplied by EARL SPENCER, and the latter by the late learned author of them,) have been occasionally of material service to me. The observations of the Count, although less luminous and concise than those of the Bishop, are more extensive; and were intended, by their author, to form the chief materials of a new edition of the Catalogue of his own Library.

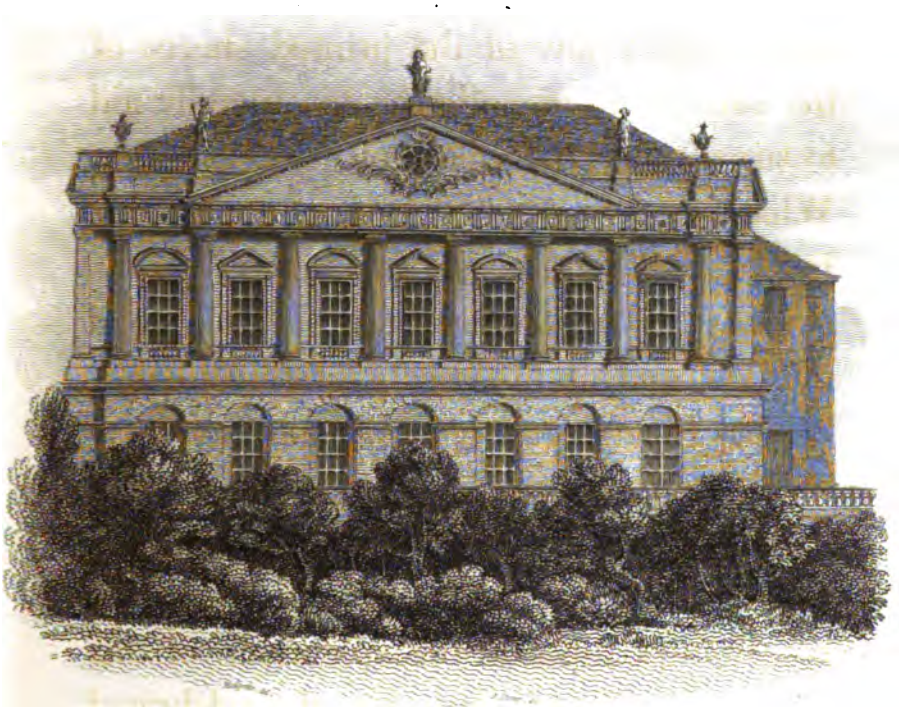
But I should be wanting in a due regard to the memory of a distinguished character,

if I omitted this opportunity of paying a feeble tribute of respect to that of the late Dr. THOMAS DAMPIER, BISHOP OF ELY: a prelate, not less beloved for his frank and affectionate disposition, than respected for his classical and philological attainments. In bibliographical knowledge he had few superiors: his discernment being quick and accurate, and his conclusions correct and instructive. His Lordship lived to examine only a few of the printed sheets of the present work; offering his friendly aid to superintend the whole of the remainder. What therefore has been lost to me, in this respect, by his decease, can be easily conceived; but the remembrance of his good opinion, and of his encouragement to proceed as I had begun, has constantly served to cheer me in the progress of my labours.

My acknowledgments are also due to the ingenious Artists* who have so effectually contributed towards the splendour of this publication; and still more to the celebrated

* MARY, EBENEZER, and JOHN, BYFIELD.

Printer in whose Office it has been executed. Those who are able to appreciate the care and skill requisite to render volumes of this nature beautiful and accurate, will readily admit that the present are executed in a manner worthy of the high reputation of the SHAKSPEARE PRESS.



West Front of EARL SPENCER'S House, St James's Place, London.

BLOCK-BOOKS.

Urahamus wh̃ãnẽ adp̃fectiõ ydolozũ cultura admchlauit

Impression from the ORIGINAL BLOCK *of an edition of the* APOCALYPSE, *supposed to have been executed between the years* 1420 *and* 1430. *See Astle's* Origin of Writing, *p.* 215; *edit.* 1803.

Works

Executed in

The Infancy of Printing.

1. Laus Virginis. A Manuscript; containing a Wood-Cut of the Annunciation, and another of St. Christopher. 1423. Folio.

Although it may seem irregular to begin a catalogue of printed books with the mention of a manuscript, yet, in the description of the very valuable Library which I have here undertaken to lay before the public, it would be highly improper to omit the notice of the oldest volume in the collection; especially as this volume contains evidence of the most ancient specimen extant, with a date, of the use of printing ink. The reader is about to be made acquainted with the two extraordinary wood-cuts above mentioned.

There are perhaps few more precious relics in existence, connected with the early history of the art of engraving, than the present. The first person who discovered this volume was the late Baron Heinecken; a distinguished antiquary in matters relating to Engraving and Typography. In his *Idée Générale d'une Collection complette d'Estampes*, Leipsic, 1771, 8vo. (a work, to which every lover of bibliographical studies must at all times be ready to acknowledge his obligations—)

he enters into an ingenious disquisition concerning the origin of engraving upon Playing Cards,* and of similar exhibitions of Saints. He says, that these Saints were the result of the *second* efforts of the art of engraving; and were, generally, of like dimensions with the playing cards, about 3 inches high. 'But' (he adds) 'I find that there are also engraved images of Saints, of greater dimensions than those of the figures upon playing cards. I discovered, in the *Chartreuse* of Buxheim, near Memmingen, (one of our most ancient German convents) THE IMAGE OF ST. CHRISTOPHER, carrying the infant Jesus through the sea: opposite to him is a hermit, holding up a lantern to light him, and behind him is a countryman, carrying a sack upon his back, and climbing up a hill. Beneath, is a mill with an over-shot wheel; and a mule or ass bearing a man and a sack upon his back. This piece, in folio, is engraved upon wood, and coloured after the manner of ancient playing cards: at bottom is the ensuing inscription.

* I have neither the means nor the opportunity of entering fully into a disquisition upon THE ORIGIN OF PLAYING CARDS. A great deal has been said, and much yet remains to be said, upon this interesting subject: but the following communication by Mons. Van-Praet, to Jansen, seems worth making more generally known. The former discovered, in a MS. of M Lancelot, entitled *Renart le Contrefait*, the following passage:

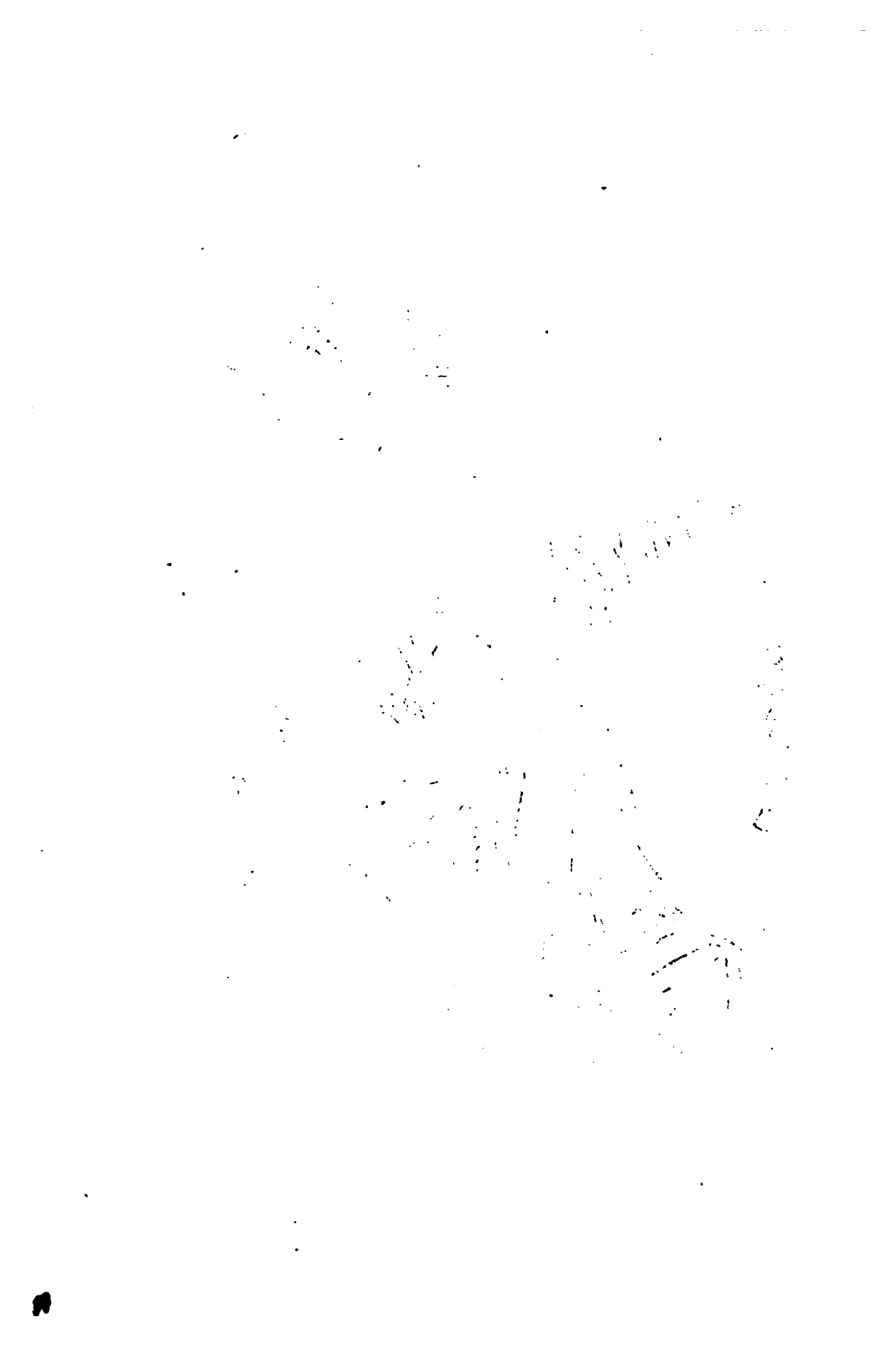
Si comme fols et folles sont
Qui pour gaigner au bordel vont;
Jouent aux des, AUX CARTES, aux tables,
Qui à Dieu ne sont délectable.

fol. 95.

The next passage shews us when this Romance was written.

Celui qui ce roman escript,
Et qui le fist sans faire faire,
Et sans prendre autre exemplaire,
Tant y pensa et jour et nuict,
En l'an mil iij cent xxviij.
En analant y mist sa cure
Et continua l'escripture.
Plus de xiij ans y mist au faire;
Ainçoit qu'il le pense parfaire,
Bien poet veoir la manière.

This extract is conceived by Jansen to be a sufficient demonstration of the existence of playing-cards at least as early as 1341; whereas the usually received opinion was, that they were not known in France, till 30 years afterwards. *Essai sur la Gravure*; 1808, 8vo. vol. i. p. 99. Consult also Lambinet; *Orig. de l'Imprim.* vol. i. p. 60.



Fac-simile of part of a Cut of the ANNUNCIATION; *supposed to have been executed in* 1423. [To face p. iii.

Fac-simile of part of a Cut of Sr. CHRISTOPHER ;
executed in 1423. [To face p. iii.

Cristofori faciem die quacunq; tueris ·:·
Illa nempe die morte mala non morieris ·:·

To the right of this subscription is the date, as given in the accompanying fac-simile.

'At least we know with certainty (continues Heinecken) by this piece of engraving, that both images and letters were printed in 1423. One cannot even suspect here any trick. The cut is pasted upon [the interior of] the binding of an old book of the 15th century. One of the monks of the convent probably wished to preserve it; and at that period, no one thought about the antiquity of engraving, or disputed concerning it,' p. 250. Thus much Heinecken; which is sufficiently explanatory of part of the present production.

The volume which he saw in the Buxheim convent, is the one in the present collection. And it happens to have, not only the forementioned wood-cut of St. Christopher, which is pasted within the right hand side of the binding—but also, within the left hand side of the same binding, it contains another cut, of THE ANNUNCIATION, executed and coloured precisely in the same style, and bearing every similar mark of antiquity; although no date is subjoined. Of this equally extraordinary production Heinecken has taken no notice. The accompanying fac-simile represents only the Angel; before whom is the Virgin, with a lily in her hand, and an open book upon a desk: the latter is kneeling gracefully, and receiving the message with elevated hands: her countenance and demeanour are full of expression. Of the Angel, as the fac-simile is, upon the whole, exceedingly faithful—the reader shall judge for himself: yet he will permit me to add, that, considering its antiquity, it is a performance of equal interest and merit. Above the capital of the pillar represented in the fac-simile, is an arched or coved ceiling; and, at a distance, a window with cross-leaded panes of glass. It may be worth adding, that Jansen, in his *Essai sur la Gravure*, vol. ii. p. 107, notices the cut of St. Christopher, after the manner of Heinecken, and publishes a copper-plate of the entire impression; which he calls 'a faithful copy,' and for which he would seem to have been indebted to M. de Murr. Of its resemblance to the original, compared with what the present fac-simile represents of it, he who shall make the comparison between the two will be the best judge. Of the cut of THE ANNUNCIATION, Jansen appears to have been ignorant.

It remains only to observe, that the volume, in which these precious specimens of the early art of engraving are contained, is a manuscript, entitled LAUS VIRGINIS, or LAUS VIRGINUM:* beginning thus:

> Incipit prologus permatutinale Bte marie qd dr laus virginū.

Beneath is the word 'Buxheim;' but evidently of a later date than the colophon, which is as follows:

> Explicit liber iste Qui intptulat laus virginis Anno dñi m°cccc°xvij° In vigilia Bte mathye apli.

The numerals 1417 are at the end of 4 more lines of ms.

The contents of the volume are written in a brown colour, or faded ink, with red intermixed. On the reverse of the last leaf, opposite the cut of St. Christopher, are some memoranda relating to the virtues of herbs and minerals, written in a different and smaller character: seven verses are beneath; not material here to quote.

2. ARS MEMORANDI NOTABILIS PER FIGURAS. Folio.

I have little or no hesitation in placing this work as the *first* in the list of those in the present collection, which were executed by means of wooden blocks, IN THE INFANCY OF THE ART OF PRINTING. It bears every mark of extreme antiquity, as well from the formation of the types, as from the outline and colouring; and was probably executed before the year 1430.† The cuts of the present copy, according to a

* Upon the outside of the cover, which consists of a gray uncurried or untanned leather, is a slip of paper, at top, with this inscription:

Matutinale bte marie qd' di
laus virginū

† The reader will not consider this conclusion a precipitate or ungrounded one, when he is informed that Mr. HORN—a gentleman, long and well known for his familiar acquaintance with ancient books printed abroad—was in possession of a copy of the BIBLIA PAUPERUM, of the ARS MORIENDI, and of the APOCALYPSE, all bound in one volume; which volume had, upon the exterior of the cover, the following words stamped, at the extremity of the binding, towards the edge of the squares: 'HIC LIBER RELIGATVS FVIT

ms. observation of Mr. Edwards, are coloured in oil; 'probably the same which was used in the colouring of playing-cards.' The size of the letters of the text, the pale and dirty-brown colour of the printing-ink, the particular character of the cuts, the obvious utility of such a work to impress upon young minds the leading features of the several chapters in the Evangelists, all seem to denote a very early effort of the united arts of printing and engraving. It is true, Heinecken arranges this work as the *fifth* in the series of block-printed books; but he sets out, in his arrangement, without professing to regulate himself by strict rules of chronology. 'Nous avons rangé ces livres au hazard (are his words) sans en garantir l'ordre.' *Idée Générale*, &c. p. 291, 394.

According to the same authority, there are two editions of this curious performance. The most ancient one would appear to be the copy now under consideration; and it is distinguished (says Heinecken) by having, in the text of the first block-page, the words '*tolle Grabactum tuum et ámbula*'—whereas, in the posterior edition, the words are '*tolle Grabatum tuum tuum & vade.*' Heinecken adds a fac-simile of the beginning and ending of this first page, in the two editions; from which it would appear that, in the first edition, the second line ends with '*hic,*' and the bottom line has '*de—eukarist—ia :*' in the latter edition, the second line ends with '*ex*', and has the following bottom line '*Et de ewkaris—tia+a+*. The fac-similes of these types, given in the work just referred to, will not bear a *very severe* critical examination. In the original, the letters appear more decisive and thick. Another fac-simile, of the last cut in the Gospel of St. Luke, is also given by Heinecken; which, comparatively with the others contained in his work, claims the merit of fidelity: except that the countenances of the human figures, at bottom, want the sharpness and full expression of the originals. But whatever merit Heinecken may have for his particular description of this work, it must not be

PER PLEBANUM—ECCLESIE——ANNO DOMINI 142[8].' Mr. Horn, having broken up the volume, and parted with the contents, was enabled to supply me with the foregoing information upon the strength of his memory alone: but he is *quite confident* of the three following particulars: 1. That the works, contained in this volume, were, as have been just mentioned: 2. That the binding was the ancient legitimate one, and that the treatises had not been *subsequently* introduced into it: and 3. That the date was 142 odd—but positively anterior to the year 1430. As the ARS MEMORANDI has every appearance of being executed before *either* of the treatises here mentioned, I can only conclude this note in the words with which it is commenced, that 'the reader will not consider the above conclusion a precipitate or ungrounded one.'

forgotten that, nearly forty years before, it was noticed and commented upon by Schelhorn, in a very curious and animated manner. In the first volume of his *Amœnitates Literariæ*, p. 5-13, there is a long account of it—'dabimus (says Schelhorn) jam opusculi hujus rarissimi, adhuc nemini, quod sciam, observati, dilucidam et accuratam, quantum fieri poterit, notitiam, gaudiique nostri te etiam reddemus participem.' He calls the character of it 'Gothicus, majusculus, ater, crassus, rudis informis.' 'Videas (says he) hic nonnunquam literas atramento confluenti deformatas, ventremque illarum, alias album & vacuum, atramentaria macula repletum, ut scilicet inde artis ignoscas infantiam.' He admits that the work 'compendiosam* rationem potissima quatuor Evangeliorum argumenta memoriæ mandandi tradit;' and further, somewhat humourously, thus remarks: 'Fateor, in sola antiquitate et raritate ponendum esse omne hujus libri pretium, cetera incompti, barbari & horridi, immanemque illam squalem, quæ ea ætate linguas bonasque artes obsedit, ubique referentis.' &c. *Ibid.* Jungendres, about ten years afterwards, noticed the same work—('sæpius quinquaginta Coronatorum precio æstimatum'—) referring to the 'full description' of it by Schelhorn. *Not. Charact. Libror. a Typog. Incunab.* &c. p. 7. But it is time to describe the volume in regular order.

The work consists of a number of rude wood-cuts (as the accompanying fac-simile demonstrates) illustrative of the principal events recorded in the several Gospels. The original intention of this publication, as has been before observed, was, to impress these events upon the minds of young people. Opposite each cut, which has the chapters marked in Arabic numerals, there is a page of text, enumerating the contents of each chapter, which is referred to, numerically, in the cut. An examination of the fac-simile will best explain this.

It begins with the Gospel of St. John, which is illustrated by three cuts, and three corresponding pages. As the *Eagle* is the symbol of this Apostle, so all the events are inscribed upon this eagle, which is made to stand upright. In like manner St. Matthew is illustrated by five cuts of an *Angel*; and the accompanying fac-simile, with the ensuing text, will give a pretty correct idea of the method observed throughout the whole work.

* It probably might have furnished a hint, however crude, to some of those scriptural illustrations of which Wolfius, in his *Biblioth. Hebraica*, part ii. p. 247, gives a catalogue, under the title of 'Introductiones in Scripturam Sacram Mnemonicæ, ubi summa librorum capitumve Biblicorum nunc per Carmina, nunc per Tabulas, nunc per Quæstiones et Responsiones, nunc alia compendii via proponitur.'

Fac-simile of one of the Cuts in the ARS MEMORABILIS PER FIGURAS: *supposed to have been executed between the years* 1420 *and* 1430. [To face p. vi.

Tredecimum Capitulum. loquitur ihesus parabulas de semine et seminante. Quartum decimum capitulum. De iohannis decollacione Et refectione ex quinque panibus. Quintum decimum capitulum. De nonlotis manibus et de muliere chananea cuius filiam cristus sanavit. Sedecimum Capitulum. De signo Joue prophete et de responsione petri ꝛc. Tu es petrus et super hanc petram edificbo ecclesiam meam. Decimum septimum Capitulum. Assupsit ihesus petrum Jacobum et Johannem ꝛc: Et coram ipsis trāsfiguratus es. Decimum octauum capitulum De puero quem statum ihs i medio ꝛc. dosz dimitte septiis. sepcies.

St. Mark follows, and is illustrated by three cuts of a rampant *Lion*; which, it must be confessed, has more the air of a fiend than of the prince of beasts. St. Luke is represented by a *Bull* standing upon its hind legs; see Heinecken. He has four cuts, and four corresponding pages of text. A clumsy line, or border, is round each cut, and the text of every page, which latter is printed on the reverse side of the leaf. It is worth remarking that the capital initials, which are sufficiently rude, are printed with the body of the text. It must be remembered that the Originals, of all the fac-similes in the present department or division of books, executed IN THE INFANCY OF PRINTING, are printed in ink of *a pale brown* or *mud colour*; with the exception of the two wood-cuts described in the preceding article—which are nearly as black as the representation of them in this publication. Heinecken notices only two copies of this edition. The present is bound in blue morocco. His Majesty, Earl Pembroke, and the Bodleian library, each possess a copy.

3. Sancti Johannis Apocalypsis. Folio.

After a careful examination of the authorities subsequently quoted, I assign to this production the order in which it here stands; although, from the same authorities, it seems both difficult and doubtful to say by which of the editions the present copy is designated. It is without any large, unconnected letter, by way of signature; and does not answer to the description of either Meerman or Heinecken. Yet if the

fac-simile of the latter, opposite p. 359, and illustrative of the third edition, be taken from a copy similar to the present, it must be admitted, from a comparison with the ensuing first fac-simile, that Heinecken is either grossly defective in truth and spirit, or that he has, in fact, taken it from a different impression. Be this as it may, the present impression exhibits every mark of antiquity, both from the letters and figures; and may probably differ from every copy hitherto noticed. Indeed it is questionable whether any two copies agree in every respect. We will now somewhat particularly describe the one before us; premising, that all the extracts from the inscriptions relate to the *first* inscription, on the *top* compartment to the *left hand.*

IMPRESSION. I. 'Conuersi ab ydolis,' St. John addressing three men and a woman. Subjoined is a fac-simile of the heads of these three men, which the critical reader may compare with those in Heinecken, as just referred to.

Below 'S. iohannes baptisans.' The spirit and character observable in the faces of the men (and especially in that of the upper one) forcing open the door of the house in which St. John is baptising, are quite lost in the spiritless representation of Heinecken.

IMPRESSION II. 'Trahamus iohannem ad perfectum,' &c. The OPPOSITE CUT is taken from an ORIGINAL BLOCK of an edition descriptive of the subject here treated of above and beneath. It was presented to the noble owner of this volume by the late Mr. Thomas Astle.* The introduction of it may be considered a great acquisition to the present work.

IMPRESSION III. 'Ad totes scribe,' &c. This cut is not divided into two compartments. Below is an upright figure, with a sword across his mouth. St. John is prostrate at his feet.

IV. 'Per VII lampades,' &c. full of figures; four lamps on one side, and three on the other, at top. In one compartment.

V. 'Sanctus iohannes,' crowded with figures: the lamb within a circle at bottom. One compartment.

VI. 'Apertio primi sigilli:' in two compartments. Less confused, and better executed.

VII. 'Apertio tercij sigilli:' somewhat more terrific, and not crowded. In two compartments. The lower compartment has the opening of the intermediate, or second, seal.

VIII. 'Apertio quinti sigilli.' In two compartments; very singular and curious.

IX. 'Per terram et mare,' &c. Two compartments. Full of figures.

X. 'Apertio septimi sigilli:' In two compartments. Less crowded: the drapery of the figures not divested of merit.

XI. 'Primus angelus,' &c. In two compartments. Three angels blowing horns.

XII. 'Quartus Angelus.' Two compartments: full of inscriptions. An angel blowing a horn beneath. A key and star on the brink of a well.

XIII. 'Caude equorum,' &c. Two compartments. The lower one represents St. John turning round to the angel, in a very natural manner, with an expressive countenance.

XIV. 'Et leuantam,' &c. Two compartments. The bottom represents Enoch and Elias standing before two men, who have drawn swords; one man is sitting, the other is standing by the side of him.

XV. 'Hic sedet antichristus,' &c. The top compartment shews Antichrist sitting on his throne, about to receive the

homage of his worshippers; in the lower compartment he is dethroned.

IMPRESSION XVI. '**Angelus alabon,**' &c. Two compartments: very curious indeed. Winged horses with the heads of men, above.

XVII. '**Per septimum angelum.**' Two compartments. Below is '**Templum Dei.**'

XVIII. '**Et iacebunt corpora.**' The beheading of men in the upper and lower compartments.

XIX. '**Nunc facta est salus,**' &c. This inscription is within a square frame, between two angels. In the lower compartment St. Michael is thus represented, slaying the dragon. The figure has great merit.

Impression XX. '**Et ecce draco**,' &c. The virgin and child, with the feet of the former touching a half moon. Below, the dragon is being destroyed.

XXI. '**Date sunt**,' &c. Two compartments. Four angels and the dragon.

XXII. '**Iratus est draco**,' &c. Two compartments. Below, the seven-headed dragon retreats from St. John.

XXIII. '**Draco est diabolus**,' &c. Two dragons in the upper, one in the lower, compartment.

XXIV. '**Per hanc bestiam.**' The same, in effect. Armed men, below, trampled upon by the seven-headed dragon.

XXV. '**Et vidi aliam bestiam.**' Two compartments. Below, an old man is suffering decapitation. To the right, an infernal idol looks upon five men worshipping the dragon.

XXVI. '**Et faciet omnes**,' &c. In the upper compartment, to the right of five men, before the same infernal idol, is the following very characteristic group.

Below, to the left, is a whole length figure of St. John leaning upon a tablet, which is filled with an inscription. A part of this figure and tablet is worth the reader's attention.

IMPRESSION XXVII. '**Et vidi alterum angelum,**' &c. Two compartments: below, is a city falling to pieces.

XXVIII. '**Et angelus secutus est.**' Two compartments: in the lower one, an angel receives departed spirits.

XXIX. '**Et vidi et ecce,**' &c. Two compartments. A corn-field at top; a vineyard at bottom.

XXX. '**Et vidi alium signum,**' &c. The figure of St. John, to the left, reclining, is very graceful: below, eleven angels, with harps in their hands, stand before him.

XXXI. '**Et vidi post hec,**' &c. Two compartments. The lower one has a group of heads (over an inscription) touched with spirit and character.

IMPRESSION XXXII. 'Et secundus angelus,' &c. Two compartments. Two figures at top, three at bottom. A great quantity of inscription.

XXIII. 'Et quartus angelus,' &c. Both top and bottom compartments singularly curious.

XXXIV. 'Et septimus angelus,' &c. One compartment; filled with flames, and the heads of men peeping above the earth.

XXXV. 'Et sextus angelus,' &c. One compartment. Two dragons before the angel and St. John.

XXXVI. 'Et vox de throno,' &c. Two compartments. In the top one, a woman is floating, with her head very awkwardly turned. In the bottom, St. John is sitting, and leaning on his left hand: before him is the lamb in the lap of a woman, perhaps of the Virgin, who is sitting in a Gothic chair. This lower cut has great merit.

XXXVII. 'Et venit unus de vij angelis,' &c. The dress of the woman here sitting, is worth copying. It is precisely like the one in the water, at the top of the preceding impression. Beneath, the angel takes St. John in his right arm, and shews him the same woman riding upon a seven-headed monster.

XXXVIII. 'Et post hec vidi,' &c. St. John contemplating a city in ruins. Two birds among the ruins. Below, the angel (with outstretched wings) is rolling a great stone towards an open door.

XXXIX. 'Et vidi unum angelum,' &c. Birds are flying over human carcasses. The angel within a circle. Below, two armed hosts: the seven-headed fiend, or beast, is in one of them.

XL. 'Et dixit michi Scribe,' &c. Two distinct groups of St. John and the Angel. Below, a man sitting in a tub with a sword in his right hand; approaching him are men on horseback, with the point of a sword in the eye of the foremost.

XLI. 'Et apprehensa est bestia, &c. Men on horseback; the beast being devoured. In the lower compartment the

angel is leading a triple-headed beast, or the devil: above, an angel from heaven holds a key; beneath him, the key is applied to the door, and the devil is locked in.

IMPRESSION. XLII. The OPPOSITE is a FAC-SIMILE of the upper compartment of this impression. It is here given, because, upon collating this copy with his Majesty's, Lord Spencer found the latter not to contain this cut.

It may be necessary to add, that, in the original, there is an inscription of text, of nine leaves; beginning with '**Et vidi sedes, et sederunt supra eas et judicium datum est illis,**' &c. In the lower compartment, the triple-headed monster, or the devil, is aiding in the destruction of a fortified city; which is surrounded by armed men, and enveloped by a shower of fire from heaven.

XLIII. '**Et draconis qui ducebat eos,**' &c. This is very terrific. It represents a multitude of fiends, and wicked people, within the circular jaws of hell. Below, St. John is sitting by the side of a tree, viewing the same object foreshortened, at a distance.

XLIV. '**Et ego Johannes vidi,**' &c.. The countenance of the Father, descending from above, over a city, is of uncommon merit. St. John is sitting to the left, under a tree. In the lower compartment, St. John and the Angel are by the side of a great square frame filled with inscription.

XLV. '**Et dixit,**' &c. St. John sitting, and looking at a city in flames. In the lower compartment he is talking to the Angel: the Father is above.

XLVI. '**Et dixit mihi designaveris,**' &c. The Father above St. John; the latter upon his knees with folded hands. A great deal of inscription. Below, are two figures of St. John: sundry people before them.

XLVII. '**Stultus est hujus mundi,**' &c. Two other figures of St. John: each with a staff in his hand: Below, figures kneeling and standing before a falling temple.

XLVIII. '**Beatus Johannes jacentibus,**' &c. The two small figures stooping are, here, very curious and characteristic. Below, are two priests; one of them as if elevating the host:

Fac-simile of the upper part of the XLIId. *Cut of the Apocalypse.* [To face p. xiv.

these are well executed. To the right, St. John appears to be asleep in a sepulchre, which has more the air of a truckle-bed.

It is obvious, from the foregoing list, that some of the cuts in the present copy are inserted without attention to numerical order; as the denunciations of the 6th angel come after those of the seventh. In some respects this copy would seem to correspond with Heinecken's account of the first edition, and in other respects with that of the second. The description of St. John's embarcation in the vessel, in the 4th plate of the third edition, differs from the impression of it in the present one; so that it is extremely perplexing to ascertain its correct order in the list of editions. It is worth remarking that, according to the late Mr. Crevenna, this copy (which was originally in his own collection) was seen by Heinecken, and was pronounced by him to be *complete;* but to be the *fourth* edition of the work: while, in his *Idée Générale*, &c. p. 365-6, Heinecken describes a perfect copy of the *fifth* edition* (which, he says, is exactly like the *third* and *fourth*) as containing FIFTY CUTS! There will be found an elaborate description of this impression in the first edition of the *Bibl. Crevenn.* vol. i. p. 31-35, which renders it unnecessary to refer to many anterior and subsequent authorities. At the Crevenna sale, *Bibl. Crevenn.* 1789, 8vo. vol. i. n°. 185, this copy was sold for 510 florins. The reader may, if he pleases, consult Maittaire's *Annal Typog.* vol. i. p. 13-18, edit. 1719, and Meerman's *Origin. Typog.* vol. i. p. 236. Neither Clement, De Bure, nor the catalogues of De Boze. Gaignat, or La Valliere are particularly illustrative. The present may be called a fine and complete copy, and is bound in ancient red morocco.

4. ARS MORIENDI. Quarto.

Of a very different nature from the preceding and subsequent works, is the present most singular production. Clement and Heinecken have properly observed upon its dissimilarity to the usual wooden block

* After going through his several editions, Heinecken notices a *sixth*, which he thinks is more ancient than either of the preceding five. He calls it, by way of distinction, the edition of Gottwic, or Kettwein. It was in an abbey, in Austria, so called; the library of which is taken especial care of by its Benedictine tenants; p. 367. Crevenna makes us despair of accuracy of description in the present work. It would seem that Messrs. Gockinga and Meerman were either not sufficiently correct, or not sufficiently copious. *Bibl.* 1775, 4to. vol. i. p. 34.

publications of this period; * and although the latter places the present impression as the *second* in the list of those of the 'ARS MORIENDI,' yet he seems to have adopted this arrangement in consequence only of its being 'of a less form than the others.' C'est la seule raison (continues he) pourquoi je la mets après la précédente; autrement elle a toutes les marques de la plus haute antiquité, et son graveur paroit être un des plus anciens maitres.' It should seem, therefore, that the present impression might, in fact, be the first; and according to the inference drawn from certain premises stated in a note, under the IXth IMPRESSION (vide post), I strongly incline to think that it yields to no known impression extant, in point of antiquity. As an illustration of the ancient histories of Printing and Engraving, it appears to be exceedingly valuable.

In regard to the general description of it, not much remains to be said after Heinecken's copious remarks. The wood-cuts are printed uniformly on the reverse of the leaf, having the recto blank; and the text, which consists of dry sentences of morality from the Catholic writers, faces them on the recto of the ensuing leaf; having the reverse blank. In the present copy the blank of one side of the leaf is pasted to that of the other; but from the separations made in some of these pasted leaves, it is unquestionable that the work was executed in the form just before described. Both the cuts (or IMPRESSIONS) and the text are uniformly surrounded by a border of a single line; and

* 'On y voit à chaque page l'Imprimerie dans sa naissance. Il n'y a rien de regulier, rien d'exact, tout y est grossier et informe. Les pages d'écriture ont été gravées toutes entières sur des planches de bois, &c.—Les Caractéres sont épais, et joints ensemble comme s'ils étoient ecrits à la main; ce qui fait voir que cette pièce a été imprimée avant l'invention des caractéres mobiles.' A little afterwards, he proceeds thus: 'Enfin il y a aparence que cette piéce a été imprimée à la main, avant l'invention des presses, à peu près de la manière que les Teinturiers impriment sur la toile: car on voit que les lignes extérieures de diverses pages ont coulé en relevant la forme. Et si l'on examine l'espace qui se trouve entre deux pages, pour former les deux marges intérieures, on reconnoîtra facilement, que l'on n'avoit pas encore le secret d'afermir deux formes ensemble, pour imprimer deux pages à la fois; mais que chaque page a été imprimée séparément. L'une est haute et l'autre basse. Elles s'aprochent ordinairement par enhaut, et s'éloignent au bas, ce qui fait, qu'il est impossible de plier les feuilles, ensorte que les marges en soient égales.' *Bibl. Curieuse*, &c. vol. ii. p. 145-6.

'Le dessin différe de tous les autres, que nous avons vû jusqu'ici; il est lourd et chargé: il ne ressemble ni à la Bible des Pauvres, ni à l'Apocalipse, et encore moins à celui des Cantiques: l'artiste est d'une toute autre école. Il en est de même avec la graveur, qui est extremement grossiere.' *Idée Générale*, &c. p. 400.

they are each executed upon a wooden block. The text is singularly irregular; both in respect to the size of the letter, the distances between the lines, and the length of the lines. The whole text has the air of great rudeness in the art of printing; but the cuts are, some of them, not destitute of merit. In the midst of a collection of fiends or demons, which may vie in grotesque horror with those of Teniers, Breughel, or Callot, we meet with many specimens of no ordinary skill in the arts of designing and engraving. It remains to subjoin a description of the cuts, with a few fac-similes of parts of them, as illustrative of the foregoing remarks.

IMPRESSION I. The dying man, as usual, is in his bed: above him are the Father, Son, and Virgin, with two fiends to the left* of them: below, is a label, from one of the fiends, inscribed '*infernus factus est*': to the right, is a spirited small upright figure, crowned, resting on a lance and flag in his left hand: below, are three men in consultation, with a fiend to the right of them—from whom issues a label inscribed '*fac sicut pagani.*' Below the dying man are five small figures: two, of a king and queen kneeling in fervent prayer at the foot or base of the pillar, on the top of which stands the figure crowned, with a lance, &c. To the right of these, are two, of the exact size and expression of the following:

* The reader will understand the 'right' and 'left' in reference to *himself*; and not to

Again, to the right, is a fiend urging the foregoing ones (of which fac-similes are given) to self-destruction: a label issues from him, having inscribed upon it—'Interficias te ipm.' The TEXT is surrounded by a single-line border, having 28 lines within: and being entitled 'Temptacio dyaboli de fide.' The 15th line is elongated, and some of them have larger letters than the others.

IMPRESSION II. Above the dying man, in his bed, is the dove, emblematic of the Holy Ghost: to the left, are our Saviour, the Virgin, and the twelve Apostles; Judas Iscariot being designated by a pair of horns. An angel stands before the dying man. Two quadrupedical fiends, and a third in the form of a fish, are beneath, retreating and discomfited: they have labels issuing from them. The TEXT is intitled 'Bona Inspiracio angeli de fide,' and has 34 lines inclusively.

III. Above the dying man are three fiends, a man, and a woman. At the bottom of his bed is one very horrific fiend, with a bag in his right hand; below him is a female one, with a dagger in her left hand: three human figures are at bottom, or in the very foreground of the print: to the right is a fiend holding up his head, or rather turning up his nose. The TEXT begins with 'Temptacio dyaboli de desperacione'—31 lines.

IV. Above the head of the dying man's bed, is a cock: to the left is St. Peter, with a large key in his right hand: the Virgin, rather elegantly designed and executed, is to the left of him, and a crucifix still more to the left. Beneath the crucifix is a man stooping, with a horse lying down. An upright angel to the right; a quadrupedical fiend retreating; and the hinder legs of one creeping under the bed. The TEXT begins with 'Bona inspiracio angeli contra desperacionem': 28 lines.

V. This cut is an exemplification of 'Impatience' on a death bed; and the following figure is no unnatural representation of the act of an impatient man:

the figures explained. This mode is adopted in conformity to the one usually followed by French bibliographers.

Below him is a table overturned; and to the left, is a woman coming to offer food, and about to retreat as if astonished. A man is retreating above the bed, and a woman is looking compassionately down upon the figure in bed. The fiends, or devils, here seem to be triumphant: besides the hideous figure represented in the foregoing fac-simile, at the head of the bed, there is another similar fiend at the bottom, to the right, from whose mouth issues a label with this exulting inscription '**quam bene decipi eum.**' The TEXT begins '**Temptatio diaboli de impaciencia,**' and has 27 lines inclusively: one of these lines is elongated even beyond the border: this is properly noticed by Heinecken.

VI. This cut, on the contrary, represents the triumph of the dying penitent. An angel, the Virgin, the Father, our Saviour, with three other figures, surround the bed;

while the fiend is cast headlong beneath, having a label inscribed 'Labores amisi.' The TEXT is entitled 'Bona inspiracio angeli de paciencia'—and has 36 lines exclusively of this title.

IMPRESSION VII. We have here five very horrific fiends, of which the following is perhaps the most extraordinary one:

These five fiends surround the dying man, offering him crowns; one of which he holds with his left hand. A group of five figures, with heads encircled by glories, are above. The title of the text is 'Temptacio dyaboli de vana gloria', 24 lines, more widely printed than usual, are beneath.

VIII. A group of angels and saints are to the left of, and above, the death-bed: one of these angels, in the foreground, against the frame of the cut, is worth introducing to the reader's notice, in the following fac-simile. It has an elegance and tenderness of expression which would not have disgraced the early efforts of Raffaelle's pencil.

At bottom lies a small fiend upon his belly; and to the right, in the foreground, is a huge monster with its mouth open, with three small human figures about to be devoured. From this monster issues a label '**Superbos punio.**' The title of the text is as follows: '**Bona inspiracio angeli contra vanam gloriam:**' 28 lines are beneath.

IMPRESSION IX. This entire cut is represented in effect by Heinecken.* page 406, plate 20. It is however by no means a correct

* The reader has been referred, at page xvi ante, to a conclusion about to be drawn respecting the antiquity of this impression, from certain premises laid down in the present note. They are briefly these. At pages 402 and 406 Heinecken gives fac-similes of the above cut. In that, attached to what he calls the EARLIEST edition, there is a man, in the lower compartment of the piece, leading his horse by a rope into a stable; near which, in a cellar, are *seven* barrels, and a man tapping one of them. In the plate belonging to THIS impression, the man is rather dragging than leading the horse; and in the cellar are *three* barrels only, arranged with less attention to accuracy of perspective, and *without* any man in the act of broaching or tapping. I conclude, therefore, that as this latter is the more simple representation, the work itself may be more ancient. The introduction of the tapster seems to be the after-thought of a more refined artist.

The reader having now perused a considerable quantity of matter, connected with the history and illustration of three of the most extraordinary efforts of EARLY BLOCK PRINTING, he may probably not be displeased with the following crudely-composed extract—relating, in part, to the same subject—from the first general History of Printing published

fac-simile of the present one. The text treats of 'Temptacio Diaboli de Auaricia;' and has 26 lines exclusively of this title.

IMPRESSION X. In the foreground, an angel is holding up a drapery, before which are two small figures of a man and woman walking, with elevated hands, full of expression. A crucifix is by the side of the dying man. To the left, are an old man and three females; which latter have

in our own country. The reader will discard every thing in it relating to the supposition of Fust having any share in these '*tentamina*.'

'I come now (says Palmer) to give the reader an account of the other five books, viz. Ars Moriendi, the History of the Apocalypse, the History of the Bible, the Speculum Salutis, and the Spiegel, or Speculum, translated into Low Dutch. That these, however, are not all that was done upon wooden planks, is plain, because Trithemius tells us of the *Catholicon*, first printed upon wood, Scaliger speaks of a Psalter of the same stamp, which his grandmother had, and other antiquaries mention several others not worth inserting here, all which are either perished, or are as yet undiscovered: however, I cannot omit the Speculum, and some others seen by Saubert in the Nuremberg library, of which he was keeper, and mentioned by him in the catalogue of that library, called in Latin Bibliotheca Norica; which books were printed in High Dutch, and may justly be supposed some of Faustus's first *tentamina* or essays, from ann. 1440 to 1450: but as that author has only given us the names, without any farther account of them; I shall pass them by, and return to the five abovementioned; which are no where to be met with together, but in that noble collection of the RIGHT HON. THE EARL OF PEMBROKE: and as no one besides myself has described them all, I hope the reader will not be displeased, if I give him a more particular account of them, than any but a printer could possibly have done: they are all five printed on a very small folio.

'ARS MORIENDI.

'It is a moral treatise upon the subject of dying well, with wooden cuts suited to the taste of the Romish church; a sick man is figured lying in his bed, with angels and devils attending him: the one to tempt, the other to strengthen him; to which end the designer has made labels from their mouths, to express the intention of each: the designs of this first book are somewhat better drawn than those of the rest; for in that age, as well as ours, there were good and bad painters or designers; but the press work is the worst of the five: this induces me to think this piece to be the oldest, and its wanting the several improvements which we find in the others, does not a little confirm me in my conjecture; for first, it is printed with common writing-ink without any gum, which is plain from its spreading itself, and soaking into the paper, so that in many places it is scarce legible; and the ink is grown withall so pale, by length of time, that it doth but just show itself at the best: secondly, it seems to have received several degrees of improvement as the work went on, and is better printed and with better ink, the nearer it draws to the end: the third circumstance that proves its priority to the rest, is, that it hath neither the capitals A, B, C, &c. (which are now called signatures) at the bottom of the first pages of each sheet, nor any direction-word at the end of each page; which is a guide to the book-binder how to place the sheets; this improvement we find in the two next books.' *General History of Printing*; 1733, 4to. p. 52-3.

great merit. The heads of three lambs, or sheep, are between the old and the dying man. An angel stands before the bed. At bottom, to the right, is a fiend sitting; with a label near him, on which is inscribed, 'Quid faciam.' The TEXT treats of 'Bona inspiracio angeli contra auariciam:' 30 lines are beneath this title.

IMPRESSION XI. In the present copy this is the last cut, and not the least horrific representation of the whole; as the ensuing fac-simile of a part of it may demonstrate.

The dying man is in his bed, with his mouth opened, and apparently convulsed with apprehension; while his spirit, in the shape of a child, issues from his mouth. A hooded friar is stooping and holding a torch before him: a group of small angels and women is behind, and above, the bed. To the left, is a crucifix; and yet more

to the left, are two figures with elevated hands. The TEXT contains 32 lines, and has no title or prefix; beginning with 'Si agonizans loqui,' &c.*

The entire impression seems to have been executed in pale or brown ink; and in the present copy the cuts are rudely coloured by an ancient hand. It would appear, however, to want the first leaf, which contains a preface. Heinecken notices seven Latin editions, and two German ones, printed from blocks, of the present work. He considers this to be either the first or second; and he knew of no other copy of it than that which was in the collection of Mr. Mariette. Clement thought one or the other of these editions was 'among the first efforts of WILLIAM CAXTON'!— but he properly adds, 'the surest way is to adopt the system of ignorance, and hold one's tongue.' *Bibl. Curieuse*, &c. vol. ii. p. 146. In blue morocco.

4*. ARS MORIENDI. Folio.

A careful examination of this impression with the account by Heinecken of a copy of the *seventh edition* of the work, in the Electoral Library at Munich, clearly demonstrates the present to be the same

* His Lordship has recently obtained a comparatively modern edition of the above work, but executed in the 15th century. The cuts are all copies; and, both in design and engraving, are very inferior. The work has the following title on the recto of the first leaf:

Ars Moriendi ex variis
Scripturarum sentencijs collecta cum figuris ad resistendum in mortis agone dyabolice suggestioni valens Cuilibet christi fideli utilis ac multum necessaria.

On the reverse is an aged person in a chair, with a young man kneeling before him, apparently receiving his good advice. An angel is conducting a group of young people to succeed: but the devil is seizing a young gallant, or gaily dressed youth, by the arm, and endeavouring to inveigle him by shewing him some dice. The remaining cuts are bad copies of the above. On the reverse of the last leaf is a cut of an angel standing, and holding a pair of scales: a devil, with buildings, is in one scale, kicking the beam; a child is in another scale below. Beneath, are some people boiling in a cauldron, which is stirred up by a devil. Another devil is busied in grinding people in a barrel. In each page there are 30 lines, besides the title to each temptation.

edition. It commences on the reverse of the first leaf, with a title of ARS MORIENDI, between two lines. Below this title, are 30 lines. Each page, whether a picture or text, is surrounded by a frame of two lines; which frame, in the first two pages of text, is very little more than 8¼ inches in height, by about 6⅛ in width. In the whole, 14 leaves; printed on each side of the leaf. The reverse of the 13th leaf presents us, as Heinecken rightly observes, with the Almighty seated, and the Saviour upon his knees before him. Beneath our Saviour, are the cross, scourge, and crown of thorns. It is supposed that the redemption of the world is proposed to him by his Father. The recto of the opposite leaf presents us with the creation of Eve, at top, and the eating of the forbidden fruit at bottom. Both of these cuts are nearly 8¼ inches in height. The copy of this impression, in the Electoral Library at Dresden, had the creation of Eve on the reverse of the 13th leaf, and the proposed redemption of Mankind on the recto of the 14th, and last leaf. The present is a remarkably fair copy, bound in old red morocco. I incline to think this impression to be of a date not earlier than 1480.

5. HISTORIA VETERIS ET NOVI TESTAMENTI: seu BIBLIA PAUPERUM. Latinè. Folio.

This work is placed by Heinecken as the first in the order of those books, which are executed with wooden blocks: but whether it be absolutely the earliest impression of the BIBLIA PAUPERUM, is a point upon which he is not disposed to determine. As far as I am enabled to judge, it appears to be the *first* impression of the work just mentioned; but executed at a period rather later than the ARS MORIENDI.

Schelhorn is the first bibliographer who has noticed this impression. He gives a tolerably well-executed fac-simile of the first leaf of a copy of it which was in the library of Raym. de Krafft; and Heinecken presents us, as well with a detailed account of the contents of each leaf, or cut, as with a fac-simile of the last entire page. *Amœnitat. Literar.* vol. iv. p. 293-300: *Idée Générale*, &c. p. 292-306. It is not necessary to describe the contents of each leaf, as these have been done most satisfactorily by Heinecken; whose work, here last referred to, is in the hands of every curious bibliographer and collector. It will only be material to observe, that there are 40 leaves or cuts,

pasted together; and that it is in every respect a different work from the 'SPECULUM SALUTIS;' of which latter, Chevillier has told a pleasant story,* that has been repeated by Maichelius† and Schelhorn: *Ibid.* The cuts follow each other according to two sets of alphabets: both alphabets extending from a to v only. These letters, in alphabetical order, are placed in the centre of the upper compartment of the page, or cut; and whatever may be the opinion of bibliographers to the contrary, they form the ORIGIN OF SIGNATURES.

If we assign to this production the date of 1450, the composition and execution of the cuts contained in it will not be considered so 'lourd et gothiques' as Heinecken is pleased to call them. I shall select, indifferently, a few specimens, elegant and grotesque, from this extraordinary production, which cannot fail of gratifying the curious, and upon which they will pass their own opinions.

* *Hist. de l'Imprim.* p. 281: mentioned also in the *Bibliomania*, p. 709.

† *Introd. ad Hist. Literar. De Precip. Biblioth. Paris.* 1721, 8vo. p. 122-3. Maichelius

is jocular upon those, who imagine such works to be of no value, from the rudeness of their aspect. The Abbé Rive has also noticed the singular good fortune of Chevillier in buying this book for 4 livres, which was worth 1500. His note is worth consulting; although his account of the BLOCK BOOKS is exceedingly desultory and confused. He supposes, on the authority of his 'Master,' that Julian Macho and Peter Farget, friars of the order of St. Austin, were the authors of the Speculum Humanæ Salvationis *La Chasse aux Bibliographes;* p. 309, 315.

To these, I subjoin a fac-simile of the centre compartment in the last leaf but one. It will remind the connoisseur in ancient typography of several similar cuts; which appear to have regularly descended as low as nearly the middle of the 16th century.

It remains to add, that the present is a fair and sound copy; having the singular good fortune of being uncoloured. It is bound in ancient red morocco; and is one of the books recently purchased by his Lordship, from Sir Arthur Paget, from Vienna.

5.* QUINDECIM SIGNA EXTREMI JUDICII DIEM PRÆCEDENTIA. Germanicè. Folio.

This very curious work begins on the recto of the first leaf, thus:

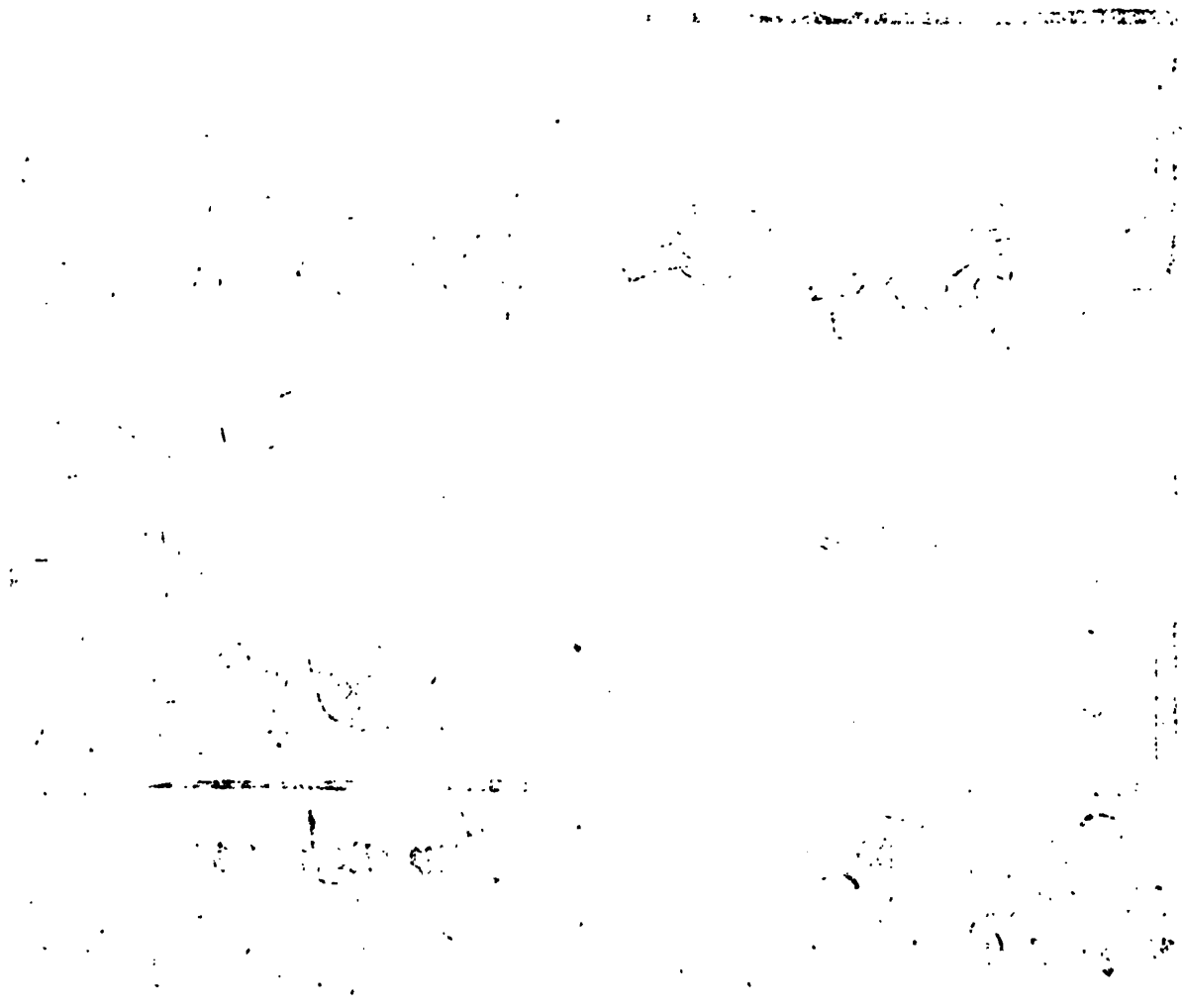
Wie vnd in welicher weis vnd form die fünfzehen zaichen kimen vor dem hingsten tag wil ich hienach. sagen. Durch &c.*

These are the first two lines of the first page; which contains 30 lines, encircled by a border: the whole is very evidently the effect of workmanship upon a wooden-block. Eight leaves follow, having two rude wood-cuts upon the rectos of each; with the exception of the last two leaves—which have only one upon each. At the top of each wood-cut there is a German inscription. *The first* represents two men by a river side, pointing: *the second*, two men conversing; with a third, at some distance, stooping down by the side of a river: *the third* cut represents two men by the side of a river, with a mermaid and three sea-monsters apparently addressing them: *the fourth*, three men by the side of a river of fire: *the fifth*, two men and five birds: *the sixth*, two men lying down, and three animals in the same positions: *the seventh*, two men—fire falling from heaven, &c.: *the eighth*, three men and an animal seeking shelter in caves—stones falling from the clouds: *the ninth*, three men, between a stag, a lion, and bear: *the tenth* is represented in the OPPOSITE FAC-SIMILE:† *the eleventh*, stars on fire, falling; two figures running away to the right: *the twelfth*, one man lying on his back, another about to fall on his face; three animals upon their backs: *the thirteenth*, a shower of fire, and fire upon the ground: *the fourteenth*, two angels sounding each a trumpet; the dead raised, a skeleton to the right surrounded by flames—the whole meant to be a prelude to the day of judgment. Then follows a leaf with German text on the recto, comprehending 38 lines: a border round.

* The following is a literal translation of the commencement of this German preface: 'How and in what manner the FIFTEEN THINGS COME BEFORE THE DAY OF JUDGMENT, I shall tell as follows. Through the great and unfathomable mercy and overflowing love which Almighty God bears to all men, he hath ordained that these following *fifteen things* should be written before the day of judgment, and described to the reader.'

† The following is a translation of the German at the head of the OPPOSITE FAC-SIMILE: 'The tenth sign is, that all the graves open from the rising of the sun to the going down of the same; and the dead rise from the graves, so that they are seen by the living.'

Fac-simile of one of the Cuts in the QUINDECIM SIGNA EXTREMI JUDICII DIEM PRÆCEDENTIA: *circa* 1430. [To face p. xxx.



From the preceding fac-simile the reader may have some notion of the terrific nature of these cuts. The figures are in general tall, and seem to have been executed by the artist who composed those for the 'Birth and Acts of Antichrist.' The whole is struck off in a dark brownish ink. It would seem that Heinecken had never inspected a copy of this work, which is perhaps of even rarer occurrence than the preceding ones. His description of it is brief, and appended to that of the 'Birth and Acts of Antichrist;' and for this description he was indebted to M. Schlaeger, who sent him an account, from a copy of it (subjoined to the Antichrist) in the library of Saxe-Gotha. *Idée Générale*, &c. p. 390-1: but, from this account, it appears that the present copy wants the last cut of the Day of Judgment, and one leaf of the subsequent text. It is, undoubtedly, a singularly rare and curious treasure. Heinecken has not given any fac-simile from it. Bound in blue morocco.

6. ENNDKRIST. [ANTICHRIST.] Germanicè. Folio.

This extraordinary volume is a compilation from a popular work in its day, entitled COMPENDIUM THEOLOGIAE;* as a reference is generally made to this work, or to the Apocalypse, at the end of each sentence, by way of explication to the cut beneath. It was probably attached to the 'Quindecim Signa,' &c. as it seems to begin abruptly at

* Heinecken's observations, are well worth subjoining: 'The work appears to be more ancient than the author of *the Curiosities of Vienna* supposes. It is true that the 'COMPENDIUM THEOLOGIAE,' printed in 1473, is cited in it; as well as the 'GOLDEN LEGEND' of Iacobus Voraginis, printed in 1470. But we must not conclude from thence, that the work called ANTI-CHRIST was a subsequent production; for the MSS. of the two first-named works were in existence before the conclusion of the 13th century.' *Idée Générale*, &c. p. 386. This is the substance of his observations. In his notes subjoined, Heinecken thinks the above author has confounded the 'Compendium Theologiae' with the 'COMPENDIUM THEOLOGICAE VERITATIS'—which latter work has been, in his opinion, erroneously attributed to Thomas Dorniberg; whereas, on the authority of Oudin, *Script. Eccles.* vol. iii, p. 2555, edit. Lips., it was in existence 200 years before. Heinecken supposes that 'the Inventor or Designer of the figures in ANTICHRIST, had in view the Compendium Theologiae of ROBERT BACON, of the order of the Minorites:—a work singularly curious, which he had seen in MS., and which he believed never to have been printed.' *Ibid.*

It may be worth adding, that, if Heinecken alludes to OUR Robert Bacon, the work he mentions has escaped the researches of Gesner and Pits. The latter is comparatively copious and particular. See *Bibl. Gesneri*, p. 728, edit. 1583: and Pitsæus de *Rebus Britann.* p. 318, 1619, 4to. Neither Du Fresnoy nor Baillet give the least account of Robert Bacon; and in the *Bibl. Med. et Inf. Ætat.* of Fabricius, vol. vi. p. 268, there is a superficial and inaccurate reference to Pits.

top of the recto of the first leaf, with a cut of Jacob on his death bed, addressing his children 'Jacob sag seinein sun Dan Was im Kinstig,' &c. The 'Seeking in Marriage' of Antichrist is wanting. The cut below, of the Conception of Antichrist, is, in this copy, torn away. The remaining cuts are, with the exception of the last five, divided into two compartments, and are all uniformly printed on the rectos of the several leaves. The second cut, of the Birth of Antichrist, and of the death of his mother during parturition, is a very extraordinary one. Heinecken has correctly described the ensuing 42 cuts, and has given fac-similes, but very imperfectly, upon a small scale, of the 7th and 8th cuts.

The top of the 36th cut is translated below.* The following is a fac-simile of part of it, shewing Antichrist and his attendant spirit; which latter, in some shape or other, of diminutive size, is usually made to accompany him.

* 'ANTICHRIST hateth the Prophets. Elias and Enoch are put to death at Jerusalem, and lie there three days and a half unburied, because no one would bury them.'

Der Endtrist(fellt nidet alls ob er nd ſey, vnd ſchlafft durch zauber
liſſt. Alſo das all fürſten, vnd herren vnd menigklich maint er ſey
tod, vnd heben dann an zuklagen vnd zuſchreyen vmb iren herren

Fac-simile of one of the Cuts in the LIFE OF ANTICHRIST : *printed circ.* 1430. [To face p. xxxiii.

The reader is next presented, in the OPPOSITE PAGE, with an accurate fac-simile of the whole of the 38th cut, from which he will judge of the character of the type and figures.* It must be allowed that the latter are not divested of expression; considering the very early period of the art in which they were executed.

The last five cuts, as was before observed, occupy the whole page, without any lineal section. The fourth of these, with a title at top,† referring to the 'Compendium theologie,' is of a different cast from the preceding. A table, covered with a cloth, and seven dishes or plates, are in the centre; behind which are three figures, a female between two males. Before the cloth, and in the foreground of the picture, is a couple, of which the ensuing is, in part, a fac-simile; the figures extend below to about two inches.

Perhaps it may be as well to add a regular list of the cuts, as Heinecken has given the summaries of their contents.

* The translation of the German title is as follows: 'ANTICHRIST falls down as if he were dead, and sleeps by enchantment; so that all princes and lords, and a multitude of people, see him dead, and begin to cry and lament for their Lord.'

† The translation of this German title, or head-piece to the cut, is, in part, literally thus: 'When ANTICHRIST was slain, his servants said they had neither God nor Lord, and then lived in a sinful manner, and in the pleasures of love,' &c.

The first page is blank, and on the other side there is a discourse of 32 lines, which begins:

IMPRESSION.

I. Here begins the History of Antichrist, taken from many books, how and by whom he shall be born, &c. Plate without division. The father of Antichrist is here seated, and seeks his daughter in marriage.

II. This, and the following cuts, as far as XXII, are divided into two compartments.
Jacob predicts to his son what will happen, &c.
The Conception of Antichrist, &c.

III. The Birth of Antichrist, &c.
The dissoluteness of Antichrist at Bethsaida, &c.

IV. The Circumcision of Antichrist at Jerusalem, &c.
The Jews begin to rebuild the temple of Solomon, &c.

V. Antichrist has knowing adepts with him, &c.
Antichrist's voyage from Capernaum to Jerusalem, &c.

VI. The Prophets Elias and Enoch visit Antichrist, &c.
Elias preaches against Antichrist, &c.

VII. Enoch preaches against Antichrist, &c.
Antichrist overturns all the laws, &c.

VIII. Antichrist preaches a new doctrine, &c.
He discovers a new method to seduce the world, &c.

IX. He commands the dry trees to flourish, &c.
He performs miracles, &c.

X. He marks, with a sign, the foreheads of the Jews, &c.
He sends ambassadors, &c.

XI. One of Antichrist's ambassadors preaches to the King of Egypt, &c.
Another preaches to the King of Libia, &c.

XII. Another preaches to the King of Ethiopia, &c.
Another preaches to the Queen of the Amazons.

XIII. Another preaches to all Christendom.
Here begins the great march of all the world, and all the Kings to Antichrist.

IMPRESSION.

XIV. The King of Egypt, the King of Libia, &c.
Antichrist gives gold and silver to those who believe in him, &c.

XV. Antichrist performs miracles and sorceries, &c.
The King of Egypt and the King of Ethiopia, with all their people, are marked, &c.

XVI. The King of Libia will not obey Antichrist.
At last the King and his people believe in Antichrist, &c.

XVII. Antichrist's ambassadors bring many people over to him, &c.
They bring captive all those who do not believe in him.

XVIII. Antichrist orders them to be put to the torture, &c.
The people hide themselves for fear of being made martyrs, &c.

XIX. Here Antichrist is seated in all his majesty, &c.
He orders the prophets Elias and Enoch to be put to death.

XX. The Doctors think themselves unworthy, and preach no more.
Antichrist falls upon the earth as if he was dead, &c.
(See the Fac-simile opposite p. xxxiii.)

XXI. Antichrist's resurrection at the third day, &c.
By the power of the Devil and his magic, he makes fire from heaven to fall upon his disciples, &c.

XXII. Antichrist convokes all the Princes and Lords, &c.

XXIII. Antichrist is punished by the Spirit from the mouth of the Lord, &c.

XXIV. Antichrist is taken by the Devil to hell, &c.

XXV. Antichrist is struck, &c.

XXVI. Antichrist finishes his life in all sorts of wickedness, &c.

In this copy, as in that of the 'Ars Memorandi,' &c. the figures are rudely coloured in oil. It is, upon the whole, in very good condition; and bound with another edition of a later date, too imperfect to form a distinct article: although meriting the subjoined notice of it.*

* It begins, on the recto of the first leaf, with a full page of text, ornamented at top, and having the capital initial ornamented. The type is not very unlike that of John Zeiner of Ulm. The wooing of Antichrist, or seeking in marriage, is on the reverse. The conception is at bottom of the ensuing page; sufficiently gross. This copy is imperfect, having only 12 leaves; the text being printed on the recto and reverse of each leaf. The cuts, although very rude, have not that air of antiquity, either in their design or engraving, which characterises the above

6*. Historia seu Providentia Virginis Mariae: ex Cantico Canticorum. Folio.

This is called by Heinecken 'l'ouvrage le plus gothique de tous les autres.' But although, as the same bibliographer observes, it differs from the preceding 'in style, design, and engraving,' it is not therefore the more barbarous and rude: on the contrary, it is upon the whole very greatly superior to the generality of books of this description.

Heinecken has copied the fac-similes of the first two cuts, which were published in the *Merkwürdiges Wien* ('the Curiosities of Vienna') after a perfect copy of the work in the collection of Count Pertusati of Milan: but these cuts being executed on an extremely reduced scale, the fac-similes do not convey a sufficiently correct idea of the originals. The ensuing representations or embellishments, inserted in the list of cuts contained in this copy, are faithfully given on the same scale as the originals. But it may be worth noticing that, according to Heinecken's account, the present copy may be considered a *posterior* impression of the work; and not the original edition executed in Germany: yet the arguments preponderate as much in favour of, as against, the *priority* of this impression.

The subsequent or Dutch edition, according to Heinecken, (from Meerman's description of the same) commences with a line printed in the German language, by way of title-page: the present has no such distinction. The Dutch edition has, in the 10th cut, lower compartment (being the xxth according to the ensuing list), sixteen trees; the first or German edition has but ten;—the present contains only nine. On the 12th cut, upper compartment,* there are three sheep in the Dutch edition, and only two in the German:—the present has three sheep and a goat; forming the 8th cut; or the xvth according to the ensuing arrangement. In the 14th cut, upper compartment, there are eighteen roses on the coverlid, in the second or Dutch edition; and only fourteen in the first or German one:—the present has eighteen. But this copy contains the entire xvi whole cuts, or xxxii compart-

impression. Heinecken notices a second edition, different from the present one, by having the plates on one side only; with a ms. date of 1472, subscribed by a possessor of the book at Nuremberg, in the same year.

* In the ensuing list, each cut is divided into two. There is, in fact, an upper and lower division upon every leaf; and these divisions may be safely called distinct cuts.

ments; whereas the Dutch has but IX. It will be seen, therefore, from this description, that the present copy partakes, in part, of the characteristics of the Dutch edition; but is, in other respects, different from either. If barbarity of execution be a criterion of the second or Dutch impression, and sharpness and neatness of the more ancient one, this copy may be safely classed among the most ancient impressions extant.

For the sake of those who may come into the possession of fragments of this very rare volume, I subjoin fac-similes of three of the smaller groups, and a description of the principal objects in each impression. The first 'inscription' always means the one on the left hand.

IMPRESSION.

I. A group of four women: one crowned, and encircled with a glory; the other, encircled with a glory only: the first representing the VIRGIN MARY, the second the CHURCH: behind them is a label, with the following motto: 'Osculetur me osculo oris suo quia meliora sunt vbera tua vino:' Before them is another label with the following inscription, 'Veni in ortum meum soror mea sponsa messui uurram meum cum aromatibus meis.' To the right is a field, in which are men, habited like monks, threshing and gathering corn: See Heinecken, p. 374.

II. The Virgin within a flame of glory: three women to the left, one to the right: two inscriptions.

III. A group of four women, distinguished as before: two inscriptions: the first 'Trahe,' &c.

IV. Three women sitting, a fourth standing at a distance, with her right hand elevated. Two inscriptions: the first 'En dilectus,' &c.

V. Three women following the Virgin, who has a radiated crown: Two inscriptions: the first 'Qualis.'

VI. The Church sitting, with the Virgin (always represented with the radiated crown) asleep, having her head in the lap of the former. Three women kneeling at a distance. Some deer in the back ground. One inscription: 'Adiuro vos,' &c.

VII. The Virgin and Church sitting, and eating grapes. A vineyard in the back-ground. Three women, apparently

Impression.

curtseying to the right, with elevated hands. Two inscriptions: the first beginning—'Erunt verba,' &c.

VIII. The Virgin, in the back-ground, within a walled or castellated garden: a fountain in the centre. Four armed angels upon the ramparts. To the left, in the fore-ground, the Church. Before the portal, to the right, a winged angel, having a cross on her head. Two inscriptions: first 'Ortus conclusus,' &c.

IX. The Church presenting a lily with her left hand. The Virgin about to receive it—her right hand gently elevated. Three attendants accompany her. Two inscriptions: the first 'Dilectus meus,' &c.

X. To the left, three women standing, prettily grouped. To the right, the Virgin asleep with her head upon the lap of the Church. Two inscriptions: the first 'Pulchre sunt,' &c.

XI. The Virgin, within a garden fenced by hurdles, plucking fruit, and offering it, in a basket, to the Church. Two inscriptions: the first 'Que habitas,' &c.

XII. To the left, the Virgin, in bed, reclining upon her right hand: on each side of her, a figure holding a cup or canister, with, apparently, a flame in the centre. At the bottom of the bed, a figure stooping, holding up her left hand. Five scrolls with inscriptions above them. These fill what may be called the first compartment of the picture. To the right, two angels armed, the one with a bow and arrow, the other with a sword and shield, upon a rampart: beneath, the Virgin holding up her right hand, touching the top of the rampart: a scroll over her. Above, the Church seated in a chair; the whole within a glory, supported by four angels.

XIII. The Church, the Virgin, and two attendants, all within a garden fenced by hurdles. Two inscriptions: the first 'Descendi in ortum,' &c.

XIV. To the left, the Church: to the right, the Virgin about to open the door: she seems to have just risen from her bed: behind, three attendants. Two inscriptions: the first 'Aperi in,' &c.

IMPRESSION.

XV. The Church, with a staff within her right hand. At a little distance, the Virgin. Two attendants to the right. Two inscriptions: the first beginning 'Judica in,' &c.

XVI. The Virgin seated: an attendant on each side, standing, with hands closed. Two inscriptions: the first beginning with 'Annua mea,' &c.

XVII. The Virgin and Church embracing. A castle to the right. Two inscriptions: the first 'Quis videt,' &c.

XVIII. The Church and Virgin seated upon the same seat: each holding a cup—a dove, with outstretched wings, standing upon the centre of it. To the right, is a group, represented by the following fac-simile.

The ensuing inscription is over them, 'Commedi faicum cum melle meo bibi vinum meum cum lacte meo.' There is also an inscription over the Virgin and the Church.

IMPRESSION.

XIX. The Virgin in the centre. Two small figures kneeling behind her; two upright figures, the one with a flame, the other with a pitcher, before her; water is running from the pitcher upon the ground.

XX. To the left are two winged angels, looking at the Virgin elevated by an eagle—of which latter, the following is a fac-simile; representing a composition that may remind the reader of similar attempts in the Jupiters and Ganymedes of future artists.

To the right are three attendants kneeling, with raised hands. Two inscriptions: the former beginning 'Que est ista,' &c. Nine trees are in the background.

XXI. The Virgin, with two attendants, to the left. The Church to the right. Two inscriptions: the former, 'Ecce dilecto meo,' &c.

XXII. The Virgin with two attendants coming out of a door; the former points to our Saviour upon the cross, upon a hill in the back ground. An angel is over the house from which the three figures issue. Two inscriptions: the first 'Qui pulchre.'

XXIII. The Church, Virgin, and three attendants. An angel in the

IMPRESSION.

clouds, to the right. Three inscriptions; the former 'Dilecte,' &c.

XXIV. The Virgin standing, holding a crucifix before her: a figure to the left with closed hands. One inscription: 'Facient,' &c.

XXV. Two distinct groups. To the left, the Virgin in bed, with three attendants. Above them, four male figures: the pope, two cardinals, and a bishop: armed with swords and shields: To the right the Virgin, with three attendants: the former holding up the garment at the foot of two armed men, on horseback, thus:

The whole within a square of houses, surrounded by a wall. Two inscriptions: the first 'Surgā,' &c.

XXVI. The Church at the head of a long table, with plates and cups upon it. The Virgin with her three attendants standing at the left side of her. Two inscriptions: the first 'Comedite,' &c.

XXVII. Two compartments. The Church and Virgin in one: the three attendants in the other: to the right, a bed with 19 flowers

IMPRESSION.

worked upon the counterpane. Two inscriptions: the first ' Tota pulchra,' &c.

XXVIII. The Church, Virgin, and three attendants. The bed, ornamented with 17 flowers, to the right. Two inscriptions: the first beginning ' Ecce pulchra.'

XXIX. The Virgin seated in state before a castle. An angel at her left and right. Three inscriptions: the first beginning ' Mille clypei.'

XXX. The Church, in bed, with her head supported by the Virgin: eight armed men, very singularly accoutred, standing at the left hand side of the bed. Two inscriptions: the first ' Ego dormio,' &c.

XXXI. The Church seated. The Virgin kneeling before her: they each support a small oval frame having our Saviour upon the cross, in the lap of the Almighty. Behind the Virgin, two attendants. Two inscriptions; the first ' Pone me,' &c.

XXXII. To the left, in the background, the Virgin upon a hill. In the foreground, the Virgin about to receive a crown from the Church: two attendants behind the Virgin. Two inscriptions: the first, ' Spēs eius,' &c.

After the most careful examination of this very early and curious specimen of the graphic art, I incline strongly to the opinion that it is the production of some metallic substance, and not struck off from wooden blocks. As this opinion differs wholly from that of my predecessors, the reader will not fail to consider maturely both the premises and conclusion upon which it is formed.

In the first place, with whatever substance the strokes may have been impressed, it is obvious that, even in the most delicate parts,* they are indented strongly upon the paper: some of the heavier strokes pierce almost through the paper; and upon drawing the finger gently over the bolder and more delicate parts, there is a sharply-raised surface, which proves that the material with which the figures are executed, must have been of a stouter substance than that of wood.

* See in particular the small crucifixion in plate XXII; which is about an inch in height, and has the cross lines so sharply and deeply indented, that no wood could have produced such an effect.

In the second place, if not with wood, with what other material, or with what metal, could the work have been executed? To suppose that copper could have been cut in alto relievo, so as to produce it, will hardly be admitted. It is probable, therefore, that some metal, composed of tin or pewter, with a small portion of silver—or rather, perhaps, iron itself*—cut, and afterwards fastened upon wood, so as to work in the press like wooden blocks, was the material with which the work was executed. It will follow then, that the present production is among the earliest specimens extant of the art of engraving; and performed at a period before the efforts of Finiguerra were tried or known. Heinecken† very properly assigns to German artists the merits of the earliest engravings, however rude; and he has, with equal propriety, corrected Meerman for attributing precedence to the productions of Laurence Coster. Zani, however zealous for his favourite Finiguerra, admits that the art of engraving may have been known and practised earlier in Germany. Fournier‡ has a sensible observation on works of this kind, but appears never to have inspected the present volume. Papillon, who suffered his enthusiasm to get the better of his discretion, generally attaches the greatest antiquity to works which happened to come under his own eyes;§ and because he had *never seen* the present one, but *had* seen the 'Acts of Alexander,' in the collection of a Swiss officer of the name of Greder, he gravely assures us that the latter were executed in 128$\frac{4}{5}$!! Seiz, with some appearance of truth, places this present work in the year 1433.¶ Its exact period can hardly be ascertained; but I should think it to be not much later than the date here last assigned.

The Bodleian library contains a copy of it. The present copy has had the blank versos of the leaves pasted together; which is obvious from the thickness of each leaf. It is in every respect perfect, and is scarcely soiled.

* Albert Durer certainly worked with iron, as well as with brass, copper, and wooden plates. Mr. Nollekens, the celebrated sculptor, who possesses a very fine collection of the prints of Albert Durer, has several IRON PLATES of this master.

† *Idée Générale*, &c. p. 373-8.

‡ 'Ces sortes de livres étoient incontestablement l'ouvrage des graveurs en bois, et non de ceux qu'on a appelés, par la suite Imprimeurs; aussi ne sont ils pas attribués à Guttemberg, mais on les regarde avec plus de fondement comme ayant été faits à Strasbourg, Harlem, Ausbourg, et autres villes d'Allemagne,' &c. *Dissertation*, &c. *de l'Art de Graver en Bois*; 1758, p. 33.

§ *Traité Historique et Pratique de la Gravure en Bois*; vol. i. p. 83-92.

¶ *Annus Tertius Secularis Inventæ Artis Typographicæ*; p. 156.

7. Litteræ Indulgentiarum Nicolai V. Pont. Max. M CCCC L V. Two Copies; each on a small sheet of Parchment.

The celebrity of these *printed* Letters of Indulgence, as fixing the earliest known period of the impression of metal types, with *a date subjoined*, is sufficiently acknowledged by the curious in typography. Schelhorn was the first to whom we are indebted for a knowledge of the existence of a copy of them: his account appeared as the sixth piece in his *Ergoeszlichkeiten*. Ulm, 1763, p. 378. This copy was afterwards given by him to Meerman; who, in consequence of a thorough examination of it, retracted what he had asserted, upon the authorities of Fournier and Schelhorn *(Diatrib. Prelim. ad Card. Quirini de Optimor. Scriptor. edition.* p. 17), against the position of Schoepflin (*Vindic. Typog.* p. 33), concerning the perfection of the art of printing with metal types, between the years 1452-5; which the latter had justly advanced.

But before the recantation of Meerman appeared, Professor Gebhard had discovered another, and more perfect copy, of which Haeberlin gave a minute account in his *Analecta Medii Ævi*, 1764, 4to. p. 565. In this copy, the original date seems to have been m. cccc. l iiij; but some one had erased the four last figures, and substituted the word '**quinto**' in their stead: 'but in such a manner (says Heinecken), that one may easily discover the iiij.' *Idée Générale d'une Collection Complette d'Estampes*, &c. p. 261. It should be observed, that Schelhorn's copy had the same date of m. cccc. l iiij. so that it would seem that the present copies, which have the genuine, unadulterated dates of **M CCCC L**, were either unknown to bibliographers, or have never been described.

They consist, in the whole, of 31 lines, and occupy nine inches in width, and 6 and $\frac{3}{4}$ in depth, of the printed surface. Both the copies are the same in substance, with the variation only of the names and dates of the month. The following is a correct transcript of one of them; substituting the Roman for the Gothic type.

Vniuersis Chirstifidelibꝫ pñtes litteras inspecturis Paulinus Chappe Consiliariꝰ Ambasiator ꝯ ꝓcurator generalis Serenissimi Regis Cypri ī hac ꝑte Salutē in dnō Cū Sāctissimꝰ ī xp̄o pr̄ ꝯ dn̄s nr̄. dn̄s Nicolaꝰ diuīa ꝓuidētia.

papa V' afflictiõi Regni Cypri misericorditer ꝯpatiẽ.* contra ꝑfidissiõs crucis xp̃i hostes. Theucros ꝛ Saracenos gratis cõcessit oĩb; xp̃ifidelib; vbilibet ꝯstitutis ipõs ꝑ aspsionem sãguis dn̄ nrī ihū xp̃i pie exhortãdo qui infra triẽniũ a prima die Maii Anni dn̄i Mcccclıı incipiendum ꝑ defensiõe catholice fidei ꝛ Regni p̃dicti de facultatib; suis magis vel min' prout ipõꝝ videbiť ꝯscientiis. procũrib; vel nũciis Substitutis pie erogauerint vt Confessores ydonei seculares vel Regulares per ipsos eligendi ↄfessionib; eoꝝ auditis. ꝑ ꝯmissis etiã Sedi Apl'ice reseruatis excessib; crimīb; atq; delictis quãtũcũq; grauib; ꝑ vna vice tãtũ debitã absolutionẽ impẽdere ꝛ penetẽtiã salutarẽ iniũgere Necnõ si id huīliter petierīt ipõs a quibuscũq; excõicationũ suspensionũ ꝛ Interdictī Aliisq; sentẽtiis cẽsuris ꝛ penis ecclesiasticis a Jure vel ab hoīe ꝑmulgatis quib' forsan innodati existũt absoluere. Iniũcta ꝑ modo culpe penetẽtia salutari vel aliis que de Iure fuerint iniũgenda Ac eis vere penitẽtib; ꝛ confessis. vel si forsan propter amissionem loquele ꝯfiteri non poterint signa ꝯtritionis ostendendo pleĩssimã oĩm pctõꝝ suorũ de quib; ore ꝯfessi ꝛ corde ꝯtriti fuerīt Indulgẽtiã ac plẽariã remissionẽ semel in vita et sel' in mortis articulo ipīs aũcte Apl'ica ꝯcedere valeãt. Satisfactõe ꝑ eos fcẽa si supuixerint aut ꝑ eoꝝ heredes si tũc trãsierint Sic tn̄. q' post indultũ ꝯsessum p̃ vnũ ānũ singulis sextis feriis vel quadã alia die ieiunẽt. legitīo impedimẽto ecclesie p̃cepto Regulari obserũatia. pnīa iniũcta voto uel alias non obstañ. Et ipīs impeditis in dicto ãno vel eius parte Anno sequenti uel alias quamprimum poterint ieiunabunt. Et si ī aliquo ãnoꝝ vel eoꝝ parte dictũ ieiuniũ cõmode adimplere nequiuerint Confessor ad id electus in alia ꝯmutare poterit

* A worm has here perforated the parchment, and taken away one letter.

caritatis opera que ipī facere etiā teneāt dūmodo tn̄ ex ɔfidentia reissionis hmōi quod absit peccare non presumant Alioquī dicta concessio quo ad plenariā remissionē in mortis articulo et remissio quo ad pcta ex ɔfidentia vt p̄mittit ɔmissa nulli⁹ sint roboris uel momēti Et quia deuoti *Henricus Deupprecht et Anna vxor eius* * Iuxta dictū indultum de facultatibus suis pie erogauerit. merito huiusmodi indulgentiis gaudere debet In veritatis testimonium Sigillum ad hoc ordinatum presentib; litteris testimonialib; est appensum. Datum *Wurtspurg* Anno dñi Mcccclv die uero *Septima* Mensis *Martij*.

Forma plenissime absolutionis et remissionis in vita Misereatur tui ꝛc dñs nr̄ ihesus xp̄s p̱ suā sctissimā et piissimā mīa; te absoluat Et aūcte ip̄i⁹ beatoꝝq; petri et pauli Apl'oꝝ ei' ac Aūcte Apl'ica michi ɔmissa et tibi ɔcessa Ego te absoluo ab om̄ib; pctis tuis ɔtritis ɔfessis ꝛ oblitis Etiā ab om̄ib; casib⁹ excessib⁹ crim̄ib⁹ atque delictis quatūcūq; grauib; Sedi Apl'ice reseruatis Necnon a quibuscūq; excōicationū suspensioñ et interdicti Aliisq: snūs cēsuris ꝛ penis eccl'asticis a Jure vel ab hoīe p̱mulgatis si quas incurristi dando tibi pleissimā oīm pcoꝝ tuoꝝ indulgentiā ꝛ remissionē Inquātū claues sancte matris eccl'ie in hac p̱te se extendūt. In nomine patris ꝛ filii et spiritus sancti Amen.

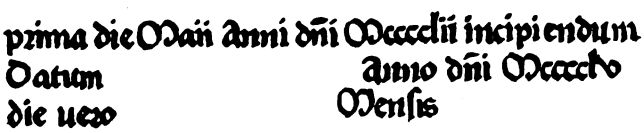
Forma plenarie remissionis in mortis articulo Misereatur tui ꝛc. dñs noster ut supra Ego te absolvo ab om̄ib; pctis tuis ɔtritis ɔfessis ꝛ oblitis restituendo te vnitati fideliū ꝛ sacramentis eccl'ie Remittendo tibi penas purgatorii quas propter culpas et offensas incurristi dando tibi plenariam oīm pctoꝝ remissionē. Inquātū claues

* In the Original, the words here printed in italics, are in manuscript; another word above follows, which is illegible.

ste mris eccl'ie in hac parte se extendūt. In noīe pris et filii et spūs sancti Amen.

To one of these copies is appended the precious relic of the ORIGINAL PAPAL SEAL. The lover of antiquarian rarities will be pleased with the ensuing representation of it, drawn and engraved with great truth and delicacy by Mr. Hodgetts.

I subjoin a fac-simile of the latter part of the fourth line, which specifies the time from which the indulgence is granted, and another of the last line, denoting the time to which the indulgence extends; from which latter, the date of the instrument is gathered: although it is probable that many were dated between the years 1452 and 1455.



A specimen of the large capital initials—each of which is prefixed to one of the three sentences of which the instrument is composed—as well as a fac-simile of the large letter, prefixed by way of title, to the third and last sentence—may not be unacceptable:

The foregoing description may be considered sufficiently particular in a bibliographical point of view. It is now essential to say something appertaining to the history of the transactions to which these Instruments relate. Lambinet, the last bibliographer who has treated of the subject,* has incorporated the leading points of this history; and has inspected the work of Haeberlin itself: the latter is a piece of good fortune, which all my enquiries and exertions have not yet enabled me to enjoy. It will also be essential to review Lambinet's own statement, as it contains a few mistakes necessary to rectify.

Baronius, or rather his continuator Raynaldi, in the xviiith vol. of the *Ecclesiastical Annals*, mentions almost all the documents, or instruments, which issued from the Roman chancery during the Pontificate of Nicolas V.; and among these, none are found as dated or published at Erfurt or Luneburg, &c. In the year 1452, the Turks carried fire and sword into Epirus, and almost the whole of Greece.† Cyprus was

* *Origine de l'Imprimerie*, &c. vol. i. p. 128-9, edit. 1810.

† In a very extraordinary collection of early Orations—delivered on the accession of new, or on the funeral of deceased, Popes and public characters of eminence—and printed, in all probability, at no very great distance of time from the actual delivery of these orations—I made a diligent but fruitless search for facts which might be connected with the printing and publication of the above LETTERS OF INDULGENCE. Yet, in this exceedingly interesting collection, it has been my good fortune to discover many curious accounts illustrative of the TURKISH WAR above mentioned; and, among others, I shall present the reader with a short extract from the *Oration pronounced by Æneas Sylvius* (afterwards Pope Pius II.) *before Pope Calixtus III; the successor of Nicolas V.* It was delivered in the year 1455.

menaced; and the Pontiff wrote to John II. to fortify the walls of his capital, Nicosia, and to resist the attacks of the musselmen: promising to defray the expenses, attending this measure, by the sums of money which his Letters of Indulgence might produce. This Epistle is dated in June 1452. In the same year, these printed Letters of Indulgence were issued. In the year 1454, Nicolas sent John Capistrano, an Italian, and Inquisitor General, to Wurtzburg, Frankfort, &c. to carry the Letters of Indulgence into effect, and to preach the cause of the Crusade against the Turks; but besides these Apostolical missionaries sent by the Pope, the King of Cyprus had, in the same states, ambassadors, &c. of whom Paulinus Chappe, mentioned in these Instruments, was unquestionably one. Pope Nicolas V. died at Rome in March, 1455. Thus much for the historical sketch: from which it will at

'Sane cum accepisset Fredericus [III.] imperator: sanctissime atque indelibilis memorie NICOLAVM PAPAM QVINTVM predecessorem tuum: ex hac mortali luce migrasse: complures illum dies luxit. Non quidem eius causa: quem pro suis gloriosis operibus: et animi rectitudine in concilio beatissimorum spirituum: et in regno dei cum Petro et Paulo iam receptum non dubitabat: sed propter rempublicam christianam: cui mortem Nicolai hoc tempore functissimam* existimabat: timens ne pro successoris electione sacri senatus opiniones in diuersa tendentes: inconsutilem Christi tunicam scinderent: &c.

The author then proceeds to call the attention of Calixtus, to the great national objects which, on his assumption of the purple, it behoved him to carry into effect: and he thus notices the war with the Turks:—'Secunda vt defendendam contra Thurcos catholicam ecclesiam tue beatitudini commendemus—Nunc de secunda nostre commissionis causa transigere oportet: hoc est de tuendo nomine christiano contra THURCOS: non dico TEUCROS.'—The distracted state of Christian Europe is afterwards described. 'O stulticiam populi christiani: o cecitatem atque amentiam: ab externis inuadimur hostibus: et nos in ciues arma conuertimus. Sed digne patimur pro nostris iniquitatibus: nulla inter nos concordia: nulla obedientia est: neque spirituali paremus: neque temporali capiti: iacet spreta religio: iusticie nullus honos: fides pene incognita est: Rex quisque sibi et pontifex esse videtur: quot capita tot sententie: scinduntur in incertum studia in contraria vulgus: illic Germaniam mille conturbant lites: INTER GALLIAM ET ANGLIAM VETUS ODIVM VIRET: Hispanie reges inimicat ambitio: Italiam iam magno labore pacatam novus iam turbo concutit: nova exurunt apud Senas incendia. Quid speremus: his moribus procuratores MAHUMETI sumus: viam Christi patefacimus hosti: et terga nudamus que feriat. Quid dicam?' &c.

The Orator next characterises the Turkish nation, in terms not very gentle; and encourages the Pope to proceed with vigour, promising him a successful termination to his warlike career:—'Tu ne cede malis sed contra audentior ito: quo difficilius eo preclarius ages. Non est impossibile si mihi credis Constantinopolim: totamque Greciam de manibus turchorum eripere: si modo his itineribus incedamus que sunt aptissima: neque mari: neque terra Christiane potentie thurci sunt pares: et hominibus: et equis: et nauibus: et curribus: et quibuslibet armis: et rei militaris peritia superiores sumus et auro: Quod si armetur christianum robur: fugient hostes sicut stipula ante faciem uenti:'— But it is time to pause. This extraordinary volume, from the Harleian library, is in the present collection; and each oration in it will be specifically but briefly noticed in a future part of this work.

* Sic pro functissimam.

least follow, that these Instruments were executed in the same year before his decease; or were printed at the beginning of the year, to be executed at any period within the same.

It must however be noticed that, in the very rare and curious Papal Chronicle, printed by Philip de Lignamine in 1474, (vide vol. iii. post.) no mention is made of these printed Letters of Indulgence, in the brief biography of Pope Nicolas V. Nor have I been able to discover any account of them, in an equally rare tract, printed in the office of Fust and Schoeffer, without date; expressly upon the subject of Granting Indulgences. The title of this latter tract is as follows: 'Tractatus compositus per Reverendum magistrum nostrum Magistri Johannem de fabrica ordinis fratrum minorum sacre pagine professorem famosissimum Parisiis in prefati ordinis scola regentem super declaracione Indulgentiarum concessarum pro animabꝫ in purgatorio.' There is another short treatise of the same kind, by 'Magister Nicolaus Richardi'; and a third by Abp. Anthony. The name of Pope Nicolas V.—as connected with Indulgences—is twice mentioned; but the authors seem to have been ignorant of the printing of them. Even the Papal biography of Platina does not, as far as I can discover, contain any account of them. Although Platina is copious and interesting in his Life of Nicolas V., and duly records this pontiff's love of letters and of learned men—as well as his broils with the Turks, and the capture of Constantinople—yet the execution of these PRINTED LETTERS either escaped his memory, or they were considered too unimportant for notice. Consult the beautiful and rare edition of the *Vitæ Pontificum* printed by *John de Colonia*, &c. 1479, Fol. sign. cc vij and viij—dd i and ij. The first printed letter of indulgence inserted by Wilkins in his *Magna Concilia*, is that of Pope Pius II. A. D. 1464: see vol. iii. p. 387.

Lambinet questions the accuracy of the dating of these Instruments at Erfurt;—but the present have no such date. He says, too, that the copy of these Letters of Indulgence, described by Schelhorn and Meerman, is now 'in the Library of Lord Spencer, one of the most precious in Europe'; and he adds, that 'it is without a printed date.' Here are two errors. In the first place, neither of these is the copy which was in the possession of Schelhorn and Meerman; and, in the second place, both have printed dates—of one of which a fac-simile has been just given. Haeberlin, according to Lambinet, describes a copy of these Instruments as being in octavo, in 2 pages and a half; and Lambinet himself asks, whether it be a square leaf of vellum, in the form of a patent,

or of a folded leaf? It is clear, from these premises, that the present copies were never before described: for they are printed upon single leaves, without any mark of original folding; and the material is not vellum, but parchment; as the former would have been too delicate for the purpose. That Breitkopf, and a great number of bibliographers, should entertain doubts upon the authenticity of these instruments (according to Lambinet), may be natural enough, from the suspicious circumstance of an erasure, which was visible in the copy described by Schelhorn and Meerman; but no well-versed bibliographical antiquary—on an inspection of the sound, unadulterated condition of THESE COPIES—*without erasure or alterations*—would add to the number of such sceptics. In regard to the character of the type with which the *text* is printed, it is unlike any with which I am acquainted; and those writers who assimilate it to that of the Durandus and Catholicon, afford at least decisive evidence of a very dull eye in matters of typographical investigation. Upon the whole, the noble Owner of this Collection may rejoice in the acquisition of one of the most precious instruments in existence, corroborative of so early a use of metal types.

In the preceding pages the reader has been presented with an account of some of the earliest attempts at WOODEN BLOCK PRINTING. He has also witnessed, in the same pages, specimens of cuts, of a various nature, which cannot fail to interest every lover of the history of ANCIENT DESIGN AND ENGRAVING. These cuts were, in all probability, executed before the first authenticated efforts of the pencil of Masaccio, or of the gravers of Finiguerra,* Schoen, Mecheln, and Wohlgemuth; and have escaped the critical attention of most writers upon the art of engraving, and especially of our own writers.

As connected with the HISTORY OF PRINTING, these wooden-block productions have justly been considered of inestimable value in the cabinets of the curious. They were probably the first rude efforts

* The name of ZANI has been mentioned, at page xliii, as connected with that of FINIGUERRA. One of the most elegant and interesting works, upon the subject of ancient engraving, is that by Zani, entitled *Materiali per servire Alla Storia dell' Origine e de' Progressi dell' Incisione in Rame e in Legno, &c. Parma*, 1802, 8vo. It is adorned with a beautiful copper-plate, being a fac-simile of an engraving from a *Pax*, executed by Maso Finiguerra between the years 1450 and 1460. The manner in which Zani describes his discovery of this treasure, shews at once his enthusiasm and good fortune.

which suggested, to the inquisitive minds of COSTER, GUTENBERG, and FUST, those ideas of typographical improvement which might unite beauty with facility of execution. In the volumes produced by the two last-mentioned artists, sufficient evidence is given of the great superiority of their works over those of their predecessors.

Still, to the typographical antiquary and tasteful collector, the possession of such specimens, as have just been described, must become a desideratum in proportion to the daily increasing difficulties of obtaining them; and to the pleasure derived from contemplating the first rude outlines of an art, which so quickly attained to nearly all the perfection of which it was capable.

THEOLOGY.

Latin Bibles.

7. Biblia Latina Vulgata. *Supposed to have been printed by Gutenberg, at Mentz, between the years* 1450 *and* 1455. *Folio.* 2 vols.

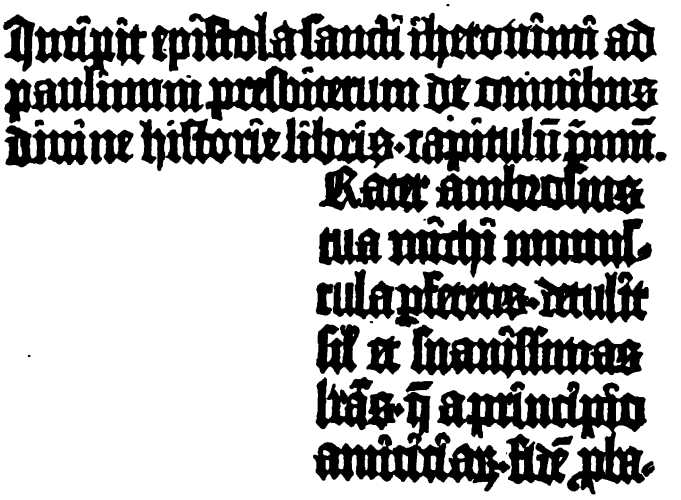
First Edition of the Bible; and probably the first work printed with metal types. It has not been without considerable research that this point has been established in my own mind, as the reader may perceive on consulting the subjoined note;* having deemed it more advisable to refer the curious in typographical history to the authorities therein stated, than to interrupt the course of bibliographical description in the present place. If any subsequent research should lead to a discovery more decisive respecting the period of printing this extraordinary work, the public shall be made acquainted with it; as it has not been from a blind attachment to any particular hypothesis that the foregoing conclusion is drawn.

This is commonly called the Mazarine Bible, on account of de Bure

* See a disquisition by the author of the present work in the viiith. Number of the *Classical Journal*, published by J. A. Valpy; where the following authorities are chronologically arranged and examined. The Cologne Chronicle: Trithemius: Andrea Schottus: Scriverius: Boxhorn: Lipenius: Chevillier: Uffenbach: T. Sincerus: Marchand: Schwarz: the Abbé Sellier: Mylius: Biblioth. Berlin: Freytag: Clement: Fournier: de Bure: Cat. de Gaignat: Heinecken: Masch and Boerner: Wurdtwein: the Abbé Laire: Lambinet: Daunou: La Serna Santander: Jansen: and Lichtenberger. Yet I may here remark that Mittarelli, from arguments which do not satisfy me as being clear or conclusive, disbelieves the existence of any Bible before that of 1462; which he conceives was begun in 1450. This is an overstrained conjecture indeed. *Bibl. Cod. MSS. &c. S. Michael, Venet.* 1779. *fol. App. col.* 59—78. In regard to Schwarz, a farther examination of his *Doc. de*

having first discovered a copy of it in the library of Cardinal Mazarin, belonging to the 'Collège des quatre Nations.' It has been described with sufficient accuracy by de Bure, Masch, Lambinet, Serna Santander, and Brunet: authorities, which have been particularly referred to in the fore-mentioned disquisition.

The work begins at the top of the first column, on the recto of the first leaf, having the first three lines printed in red, as the following fac-simile shews:



This epistle occupies nearly three leaves and a half. At the bottom of the second column of the fourth leaf:

Orig. Typog. pt. ii. p. 5, has convinced me that his evidence does not exactly apply to the subject. He says the types of this Bible are of equal magnitude with those of the Psalter of 1457; and adds, 'that he has casually heard of this copy being taken from the Carthusian Monastery and carried into Britain.' The reader will only compare the fac-similes of these and the Psalter types, and he will readily see the fallacy of Schwarz's conclusion. The two following remarks of Schwarz, relating to the expenditure of 4000 florins upon this Bible, are worth subjoining:

From the expression "und hoff das," &c. it would appear that Gutenberg does not declare himself necessitated to lay out the whole money upon printing books alone, but in the wages of workmen, and other similar contingencies.

The other expression, "das Werck der Bücher," means typography, or printing books in general; so that those who, with Salmuth, conceive them applicable to this Bible alone, are in error. Pt. i. p. 10. note: see too p. 15.

Incipit ꝓlogus in pentheuchū moysi

which is printed in red. At the top of the first column of the fifth leaf, printed in red, we have

Incipit liber bresith quē nos genesim dicim'

The Pentateuch, and the other books of the Old Testament regularly follow; but the introductory parts, or heads of chapters, are, in this copy, throughout the whole of the two volumes, after the first chap. of Genesis, inserted with a pen, in red ink. The first volume terminates with the Psalms of David, on the reverse of the leaf, about mid-way down the column: thus

[L]audate eū in cymbalis bene sonātib' : laudate eū i cymbalis iubilatōnis : oīs spirit' laudet dñm. Alla.

The second volume commences with the epistle of St. Jerom 'concerning the books of Solomon,' which are followed by Isaiah. In chapter xxxvii, 29, it is falsely printed 'ponā circulū ergo in auribus tuis,' which has been faithfully copied in the Mentz edition of 1462. The Old Testament concludes on the recto of the last leaf with the second book of Maccabees. The New Testament begins on the recto of the ensuing leaf, with the prefatory epistle of St. Jerom. The Evangelists are succeeded by the Epistles of St. Paul: after the Epistle to the Hebrews, begin the Acts of the Apostles. Then follow the usual canonical epistles of the other Apostles. In St. John's, chap. v. v. 7, the three celestial witnesses are inserted. The Book of Revelations, or Apocalypse, commences on the recto of the leaf immediately following the end of St. John's second epistle, and terminates at the bottom of the second column, on the reverse of the last leaf. Lambinet* has given a brief, and badly executed specimen of this termination; in which he has inserted the words 'Explicit apocalipsis,' as if they were printed; but I suspect, like those in the present copy, they are executed with a pen.

Masch and Serna Santander describe this edition as having, in the first four leaves and half, or 9 pages, but 40 lines; in the tenth page 41 lines: the remaining pages, where there is no breaking off, or termination, have uniformly 42 lines in every column. The first volume

* *Origine de l'Imprimerie*, &c.; edit. 1810, 2 vols. vol. i. p. 104-5.

contains 324 leaves, the second 317: making 641 leaves in the entire work; as Lichtenberger justly observes. See his *Initia Typographica*, p. 31. Each of the columns are about 3 inches and ¾ in breadth, and 11¼ in height; having a space of about ¼ of an inch between them. The occasional omissions, or variations, in the dots to the *i*, are considered by De Bure as the effect of an imperfection in the art of printing; but Masch says that the semicircular mark is sometimes introduced when the *i* is to be pronounced long, and the omission of a mark takes place when the *i* is short: yet who ever wrote 'mihi' as two long syllables? See the fac-simile.

This work is justly praised for the strength and beauty of the paper, the exactness of the register, the lustre of the ink, and the general splendor and magnitude of the volumes. As an early, if not the earliest, specimen of the art of printing, it is a wonderful production. There are neither signatures, catchwords, numerals, nor running titles; and the water-marks are those of the Bull's head and Bunch of Grapes. In the readings of the text (says Masch,) there is nothing particularly worth mentioning: they agree, almost entirely, with those in the Mentz edition of 1462.

Copies of this work are necessarily of extraordinary rarity. At Paris there are two; one UPON VELLUM magnificently bound in 4 vols: the other upon paper, imperfect—in which appears the memorandum of an illuminator, or binder, of the name of Cremer, with the date of 1456: clearly proving the existence of the Bible before that period. Mr. Edwards favoured me with a fac-simile of this ms. remark, which is published in the *Classical Journal*, vol. iv. p. 471-484. The Mazarin Library contains the paper copy described by De Bure. The Royal Library at Berlin has a copy UPON VELLUM; and three others, upon paper, would appear to be in the public libraries at Frankfort, Hanover, and Leipsic. In the collection of the Cardinal Loménie de Brienne there were two copies (qu. if not one of the foregoing?) which were sold for 2499 livres each. See Laire's *Index Libror. ab inv. typog.* &c. vol. i. p. 5. n°. 5-6; and particularly Fischer's *Typographischen Seltenheiten;* pt. iii. p. 7, &c. 1801, 8vo.

In our own country, besides the present very beautiful copy, upon paper, there are similar ones in the Royal and Bodleian libraries; and a fourth is in the fine collection of Sir Mark Masterman Sykes, Bart. Maittaire, in the first volume of the index to his *Annal. Typog.* p. 136, speaks of a copy of a Bible, in Lord Oxford's library, which, from his description of it, might have been the present one.

8. Biblia Latina Vulgata: *Without Place, Name, and Date; but probably printed by Albert Pfister, before the year* 1460. Folio. 3 vols.

These volumes are distinguished in the bibliographical world as the Bible of Schelhorn; and they have yet many partisans who assign to them a date anterior to that of the foregoing impression. The celebrated Schelhorn published a small brochure at Ulm in 1760, 4to. entitled '*De antiquissima Latinorum Bibliorum editione*, &c.; which he afterwards republished in his edition of Cardinal Quirini's work *De Optimorum Scriptorum Editionibus quæ Romæ prodierunt, Lindaug.* 1761, 4to. see p. 61—71, with a correct specimen of the type, from a passage in the book of 'Revelations.' The singularity, size, and apparent rudeness of the characters, induced many to believe it to be the first printed text of the Scriptures. Meerman and Masch* both give it the first place in the order of their catalogues of Bibles; but the former does not subscribe to its precedence, and the latter does not give any opinion respecting its comparative antiquity with the foregoing. In the absence of the name of the printer, it was assigned to the press of Gutenberg, or Fust and Schœffer; but chance has discovered the legitimate artist who executed it. Clement was ignorant of its existence; and although a copy of it was in the Gaignat collection, yet De Bure concludes his brief account of it by wishing some ingenious and learned bibliographer to describe it more largely and satisfactorily.

In a German periodical publication styled by Camus '*Magazin historique-litéraire-bibliographique*,† Meusel gave an account of an ancient volume, discovered by a minister of St. Ulrich, at Augsbourg, of the name of M. J. A. Steiner, and containing three treatises: viz. *The Complaint of Death*; *A brief History of Joseph, Daniel, Judith*, and *Esther*; and the *Poor Man's Bible*;‡ all printed in the German language, and adorned with wood-cuts. Of these, the second treatise happens to have a colophon including the name of the printer and the date of the book.

* *Orig. Typographicæ*; vol. ii. 284: *Bibliotheca Sacra*; vol. iii. p. 64-5-6: 'Sed quæ ex hisce duabus editionibus antiquissima dicenda sit, non determinamus,' says Masch.

† *Historisch-Litterarisch-Bibliographischen Magazin*, 1792, 8vo.

‡ This is one of the famous *Biblia Pauperum*; concerning which Heinecken and Daunou have been copious and entertaining. The reader will find both the above works of Pfister described in the ensuing pages.

This curious volume was sent to Paris, to be deposited in the National Library; and Camus, A.D. 1799, wrote a minute, elaborate, and interesting account of it, which was published at the end of the second volume of the *Mémoires de l'Institut;* after a few copies, printed on larger paper, had been previously distributed among the author's friends. His account is adorned with fac-similes of water-marks, types, and wood-cuts: and it is immediately obvious, that the types of the present Bible, and those of the Four Brief Histories just mentioned, resemble each other. As there happens to be a copy of this latter uncommonly rare work in the present collection, I have had an opportunity of carefully examining both, and I find them exactly conformable. Now, as the name of Albert Pfister, the town of Bamberg, and the date of 1462, all appear in the colophon* of the Four Histories, designating the printer, place, and year of the execution of the volume, it would seem to follow that Albert Pfister printed the present Bible. But it is not a necessary consequence that this Bible should have been an *anterior* production: the same types might have been *afterwards* used. Yet

Camus informs us that, at the end of the observations published by Meusel, there is a curious passage from a MS. of the date of 1459, which is preserved in the library of Cracow.† After specifying, in sufficiently barbarous Latin, the working or printing with metal and wooden types, the author concludes thus: 'et tempore mei [sc. 1459] Bambergæ quidam sculpsit integram bibliam super lamellas, et in quatuor septimanis totam bibliam in pergamino subtili præsignavit sculpturam.' 'Without doubt,' adds Camus, 'the four weeks relate to the time of finishing the impression, and not to that of the composition of the blocks.' It is indisputable that Pfister printed at Bamberg in 1462, ‡ with types like those of the present Bible; he, therefore, might have executed this Bible; except that it seems too extravagant for belief that upwards of 430 sheets could have been worked off in the space of a month. Paul of Prague's MS. is, in other respects, vague and obscure; he talks before of cutting or engraving 'in laminibus æreis, ferreis, ac ligneis solidi ligni, atque aliis,' &c. Lichtenberger intimates that this Bible might have been printed at Mentz;

* This colophon is given in a subsequent page.

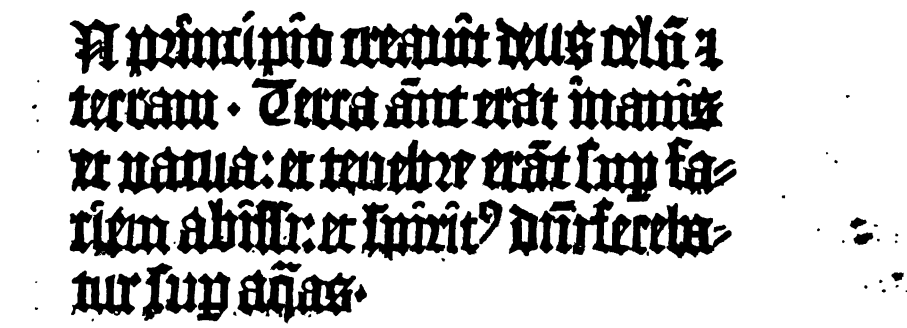
† The name of the author of this MS. was Paul of Prague, a doctor of medicine and philosophy: see Camus, *ut supra:* and La Serna Santander *Dict. Bibliogr. Choisi;* vol. I. p. 125. vol. II. p. 180.

‡ Panzer, vol. I. 142, was incredulous upon this point. He supposed the Bamberg books to have been the production of some unsettled, itinerant printer.

and that the testimony of Paul of Prague may apply only to the 'Biblia Pauperum,' *Initia Typographica;* p. 51. The work commences on the recto of the first leaf, at the top of the first column, which begins five lines below the top of the second: thus—

Pater am-
brosius mi-
chi tua munuscula perferens de-
tulit simul. et suauissimas litte-
ras: que a principio amicicia,
fidem iam ꝑbate fidei et veteris
amicicie noua preferebant. Ue-
&c. &c. &c.

The first chapter of Genesis begins at the top of the first column, on the reverse of fol. VI. The following is a very carefully executed facsimile of it:


In principio creauit deus celũ ⁊
terram · Terra aũt erat inanis
et uacua: et tenebre erãt sup fa-
ciem abissi: et spūs dñi ferebatur sup aquas·

The first volume ends at the bottom of the first column of the last leaf, rev.: thus—

rege per singulos dies omnib;
diebus uite sue.

[11. Reg. cap. ult.]

The second volume begins with St. Jerom's prologue to the Books of Chronicles; and ends with Maccabees at the bottom of the last column, on the recto of the last leaf.

The third volume commences with St. Jerom's letter to Pope

Damasus concerning the Four Gospels. The first five lines are indented, to make room for the (illuminated) letter B. It ends on the reverse of the last leaf, at top of the second column, with,

Dicit, q̄ testi-
monium perhibet istorum. Eti-
am. Uenio cito amen: Ueni do-
mine ihesu. Gracia domini no-
stri ihesu cristi cum omnibꝫ uo-
bis amen.

This copy is perfect at the commencement and conclusion of each volume, but it wants the Prophets and the Libri Hagiographi. A perfect copy, according to Masch, contains 264 leaves in the first volume, 310 in the second, and 296 in the third: 870 leaves in the whole work. There are neither running titles, numerals, signatures, catchwords, nor capital initials: nor are the chapters distinguished by any head-title. A full page contains 36 lines. The water-mark is too much overpowered by the text to be distinctly deciphered; but the paper is of a very excellent manufacture: being firm, delicate, and of a soft and creamy tint. In regard to the readings of the text, Masch tells us that they frequently vary from those of the Mentz impression of 1462. He exhibits numerous specimens of these variations; in which, however, Schelhorn has been more copious. He conceives that the types are cut in wood, from their comparative rudeness, and differing from each other: but this may be questionable. In the copy now under consideration, the beginning of each volume is printed much better than the conclusion; although the second volume is pretty uniformly executed throughout. The workmen probably became more careless towards the conclusion, which may account for the disparity.

A copy of this Bible is in the Brunswick Library; another is in that of the University of Jena; Schelhorn had an imperfect one, and Panzer's concluded with the Psalter; which had been transposed. A fragment of it is in the Leipsic Library. That in the Gaignat collection, which was UPON VELLUM, was sold for 2100 livres: a price greatly beneath its value; occasioned, perhaps, from the article being so superficially described. See *Cat. de Gaignat:* vol. i. n°. 16. It is now in Count M'Carthy's collection. His Majesty is in possession of a perfect paper copy.

11. Biblia Latina Vulgata. *Printed by Fust and Schoeffer. Mentz.* 1462. Folio. 2 vols.

Of all known impressions of the Bible, the present is the most celebrated among bibliographers: 'famigeratissima et magnificentissima illa Biblia Latina, 1462,' says the preface to a distinguished catalogue in its day.* It is the first edition which bears the name of a printer, and the place and year of its execution; and it has uniformly been sold, especially when upon vellum, for larger sums than the anterior and subsequent editions. The perfection of its workmanship is universally acknowledged. We will first describe it somewhat particularly.

At the top of the first column, on the recto of the first leaf, commences the Epistle of St. Jerom; the two lines, forming the prefix, being printed in red:

Incip epl'a scī iheronimi ad paulinū p̄sbite-
rū: de oīnib⁹ diuine hystorie libris. ca. p̄mū.
Nater ambrosius tua
michi munuscula pfe-
rens. detulit simul et
suauissimas ikas: q̄ a
p̄cipio. amicicia4 fi-
dem. pbate iam fidei:
et veteris amicie† no-

The first chapter of Genesis commences on the recto of the 4th leaf; and the first volume terminates with the Psalter: 'Explicit psalterium;' which two words are printed in red. Beneath, is the imprint and device, thus:

Anno. M. .cccc.lxij.

* *Bibl. Sarraziana;* 1715, 8vo. p. 9. An equally animated eulogy upon it will be found in Spoerlius's *Notit. Insig. Typog.* p. 22, 1730. 4to.

† Thus in the original.

The preceding device is wanting in some copies.

The second volume concludes with the Apocalypse; ' Explicit liber apocalipsis beati iohannis apl'i:' printed in red. The following is the colophon; also in red.

Pns hoc opusculū Artificiosa adinuētione imp̄mendi seu caracterizandi. absq; calami exaracōn. in ciuitate Moguntī sic effigiatū. ⁊ ad eusebiā dei industrie per Joh'ez fast ciuē et Petrū schoiffher de gernsheym clericū dioteſ eiusdem est consūmatuz. Anno dñi. M. cccc.lxij. In vigilia. aſsumpcōis virg̃. marie.*

The two red shields, as before, are beneath.

This edition, like the two preceding ones, is printed in double columns. A full column contains 48 lines, and is 11 inches high, by 3 inches and ½ wide: the space between the columns is ¼ of an inch. Each book has its termination printed in red, as far as the first chapter of the third of Esdras; the remainder are blanks supplied by ms. decorations in red or blue ink. In like manner the spaces for capital initials are left blank. It is almost needless to add, that there are neither signatures, numerals, nor catchwords. I have seen five copies of this beautiful work upon vellum, and one upon paper.† The present tall copy is UPON VELLUM, and in very fine preservation. The red ink of Faustus (says the *Harleian Catalogue*, vol. iii. p. 223. n°. 3247) is remarkably bright, but the black seems to be excelled by the Subla-

* The following is the varying colophon as given by Maittaire, De Bure, and Panzer:

Presens hoc opusculum finitum ac completum et ad eusebiam Dei industrie in ciuitate Moguntina per Johannem Fust ciuem et petrum Schoiffer de Gernsheym clericum dioecesis eiusdem est consummatum anno incarnacionis dominice M. cccc.lxij. in uigilia assumpcionis gloriose virginis marie.'

Beughem had before noticed this subscription in his *Incunab. Typog.* 1688, p. 12. Lambinet gives a third varying colophon: *Orig. de L'Imprim.* vol. i. p. 198.

† Mr. Edwards, whose taste and experience in bibliography are well known, was so obliging as to present me with a sheet of an imperfect paper copy of this Bible. The beauty of this specimen is obvious.

censian edition of Lactantius.' This is perhaps a capricious distinction; for the types in this latter work being smaller, with a broad face, and the lines being printed more closely together, produce a darker effect. The ink itself is rather dull than bright.

Maittaire examined the copy in the Harleian Collection, which was UPON VELLUM; but in his *Annal. Typog.* edit. 1719, p. 60, and in vol. i. 272-3, edit. 1733, he has only given an account of the colophon, noticing the variation in the word 'Opus' and 'Opusculum', &c. Vogt, *Catalog. Libror. Rarior.* p. 116, edit. 1748, also notices this variation of colophon from Le Long; and exults in the good fortune of possessing the copy which he describes. On the authority of Tenzelius and Goetzen, he mentions a fine vellum copy of it in the public library of Frankfort, and another similar one in that of Dresden. Clement gives a very particular description of this edition, with variations from the usually received readings, and other circumstances, which were communicated to him by Mons. Duve.* He also notices the descriptions of it by Chevillier and Marchand: see his *Bibl. Curieuse*; iv. p. 80, &c. De Bure, *Bibliog. Instructive*, n°. 25, is sufficiently copious: he gives the two different colophons, and justly concludes that the word 'Opus' or 'Opusculum,' is no internal evidence of one edition being more ancient than another. His description is the result of an examination of one of the copies in Gaignat's collection: see *Cat. des Livres de Gaignat.* 1769, 8vo. vol. i. n°s. 17, 18, 19; where there are three UPON VELLUM: the latter wanting sixteen leaves—and the former, perfect and beautifully illuminated, selling for 3900 livres. The second copy, not illuminated, was sold for 2600 livres. The illuminated vellum copy was purchased by the Duke de la Valliere; and at the sale of his books, in 1783, was sold for 4086 livres: see *Cat. de la Valliere*, vol. i. n°. 28. The same nobleman had before possessed a copy upon paper, which had belonged to Mons. A. de Harlay, and had been noticed by Calmet in his *Dict. de la Bible*; vol. i. p. 16. This had supplied Le Long with his description of the work. At the sale of the Duke's books in 1767,

* Duve's account is curious and circumstantial. Concerning the WATER-MARKS, which Schwarz in his *Prim. Doc. Orig. Typog.* pt. i. p. 15. pt. iii. 41, said consisted of 'a bull's head, an entire bull, and two keys en sautoir,' Duve observes that 'the entire bull' is seen only upon the leaf which contains the IV, V, and VIth chapters of the first book of Kings. 'The keys,' are not to be found in the work. The reading of this passage reminded me of Lambinet's pithy remark:—'cette éternelle tête de bœuf que l'on met toujours en avant,' &c. *Orig. de l'Imprim.* vol. i. p. 187, edit. 1810.

it was sold for 2500 livres: see *Cat. des Livres provenans de la Bibliothèque de* M. L. D. D. L. V.; vol. i. n°. 14: 1767, 8vo.

In the year 1779, John Benedict Mittarelli put forth a large folio catalogue of the mss. and printed books in the monastery of St. Michael at Venice; where, at col. 77, &c. of the 'Appendix Libror. Impress. Sec. XV.' a beautiful copy of this work, upon vellum, decorated with a profusion of ornaments and some miniature illuminations, is minutely described by the author; who dwells with delight upon the black lustre of the ink, and the general splendor of the volumes. See his *Bibl. Cod. MSS. Monast. S. Michael. Venet. prope Murianum,* &c. Venet. 1779, fol. *ut supr.* Masch, *Bibl. Sacra,* vol. iii. p. 98-101, is very particular. His predecessor, Le Long (A. D. 1723) had seen nine copies of it UPON VELLUM, in the different libraries at Paris.* Masch subjoins some readings which are not noticed by Clement; and says, that at the end of the Psalter, in some copies, there is the following subscription: M. CCCC. LXY.—this, he conceives, is simply indicative of a reprint of the leaf. After that of Masch, the description of Wurdtwein claims distinction and approbation. In the *Bibl. Mogunt.* p. 73-78, 1787, 4to. there is a particular specification on what folio each book of the Old and of the New Testament commences. Some few, unimportant, variations are also noticed. Wurdtwein says that the first volume contains 242, and the second 239, leaves: making 481 in the whole. Masch, on the contrary, observes that 'the entire work has 491 leaves: 44 sheets in fives, 1 in six, 4 in fours, and 1 in three and half:' but this would not justify his conclusion. Wurdtwein adds, that in Hosea there are only 47 lines in the page.

In the same year as that of the publication of the preceding work, appeared the first fasciculus, or part, of the *Incunabula Typographica Bibl. Acad. Ingolds.* of *Seemiller; Ingolstad.* 1787, 4to.; where the present Bible appears as the first article. From the variations between the copy described by Masch, and that under his own examination, as well as from others which he had formerly discovered, Seemiller

* Masch is erroneous in saying that *all* these copies differed from the usual ones, by the omission of 'artificiosa adinuentione imprimendi seu caracterizandi absque calami exaratione' in the colophon: On the contrary, Le Long says that Mons. *Harlay's* copy *differed* from the *rest* by having the colophon as above stated, at page 12, ante. Wurdtwein observes of these nine copies—'How they were obtained, and how they agree with each other, I leave the curious Bibliophilist to examine.' *Bibl. Mogunt.* p. 77.

is inclined to think that there are two different editions of this bible of the same date. He promises to resume and enlarge upon the subject; but in the mean time he refers us to a brochure upon the same, published by him in 1785, 4to.*

Panzer, *Annal. Typog.* vol. ii. p. 114, gives both the colophons to the second volume, and seems to coincide with Seemiller in the opinion of there being two different editions of the same date. He quotes authorities which have already been introduced to the reader's notice. La Serna Santander, *Dict. Bibliogr. Choisi*, vol. ii. p. 181, n°. 260, adds nothing to the intelligence already imparted. Peignot, in his *Curiosités Bibliographiques*, 1804, 8vo. p. 134-5, informs us, that Mons. Van-Praet told him there were not fewer than 25 copies of this bible UPON VELLUM.

Lambinet, in the second edition of his *Origine de l'Imprimerie*, vol. i. p. 204-210, specifies a number of these vellum copies. The Imperial library contains four of them: two, in beautiful condition with elegant illuminations; the third, a good deal defective; the fourth, a presentation copy from Pope Benedict XIV. to the institute at Bologna, from which place it was plundered ['retiré'!] and carried to Paris. The arms of the Pope are in gilt upon the exterior of each volume. In Paris, the library of the Pantheon, and of the 'Quatre Nations ou Mazarine,' contain each a beautiful copy, ornamented with the pencil: the first was bequeathed to the regular monks of St. Geneviève by Le Tellier,† Archbishop of Rheims; the second came from the college of Navarre. At the Arsenal there are two copies; one having belonged to the regular monks of St. Victor; the other having been bought in 1784

* Seemiller lays too great a stress upon the variation of the number of leaves, as specified by Masch: and, indeed, I have some doubt of the accuracy of the latter. The Abbé Morelli, in the *Bibl. Pinelli*, vol. i. p. 16, 1787, seems to question the propriety of Seemiller's inference; and Lichtenberger with good reason supposes, that these variations were made, during the operation of the impression, by the corrector of the press. See his *Initia Typographica*; p. 40. He quotes the authority of Heinecken: 'Les premiers imprimeurs (says this latter bibliographer) étoient accoutumés, après avoir tiré une certaine quantité de feuilles, de faire des changemens, tantôt aux abréviations, tantôt aux divisions, ou aux mots et aux lignes, en substituant même quelquefois une autre souscription et date.' *Idée Générale d'une Collection complette d'Estampes*; p. 272 3.

† It is thus unostentatiously described in the catalogue of the Archbishop's very valuable library: 'Biblia Latina primæ editionis. Mogunt. per Joh. Fust et Petr. Schoiffer, 1462, in fol. 2 vol. in membranis.' See *Bibl. Tellerianæ*; p. 2. Paris, 1693, fol.

of the Baron de Heiss by the Marquis de Paulmy. Both these copies have the initials illuminated.

At Toulouse, the celebrated Count M'Carthy possesses the magnificent copy, which was formerly La Valliere's and Gaignat's, and which had previously belonged to the family of Soranzo at Venice. There is a copy at Mentz, another in the Vatican, one at Milan, one at Florence, (formerly Magliabechi's,* and beautifully ornamented,) one at Naples (belonging to the Duke de Cassano Serra), and one at Taloni: this latter was one of the two belonging to Pope Pius VI. In Germany, the Emperor of Austria possesses one: a second copy, from Prince Eugene's library, is now in the collection of Sir M. M. Sykes. The public libraries of Dresden, Berlin, and Munich, each contain a copy: that of the latter was in the collection of Colbert, and the Prince de Soubise. The Prince de Hesse Darmstadt, and the public libraries of Frankfort and Ingolstadt also boast of copies.

In Portugal, the royal library at Lisbon contained two copies: one had successively belonged to Boze, Gaignat, and Cotte; the other, to the Cardinal de Cunha. The Bishop of Beja also possessed one.

In our own country, exclusively of the present copy, the Duke of Marlborough, the Earl of Jersey, Sir Mark Masterman Sykes, Bart. and Mr. Edwards, each possess one. The first volume only is in the Bodleian Library, and a beautiful and perfect one is in the British Museum: the latter belonged to the late Mr. Cracherode, and was in the Lamoignon collection. Of these eight copies, I have seen five. The reader will be pleased to remember that ALL the copies just described are UPON VELLUM.† We now proceed to enumerate a few of the known copies UPON PAPER.

* 'Editio Moguntiæ 1462, in fol. max. duobus voluminibus impress. et chartæ pergamenæ nitidissimæ.' *Bibl. Magliabechiana*, p. 327, 1793, folio. Fossi, the learned editor of this valuable catalogue, describes the copy pretty much at large; quoting chiefly from Wurdtwein and Seemiller; and observing that, in the variations, it agrees with those specified by these bibliographers. He subjoins a flimsey ms. note, written at the end of the second volume, in the year 1566: and erroneously calls it the first printed Bible.

† 'The *present* owners of the eight or ten remaining copies UPON VELLUM, which were formerly in the collections of the Marshal d'Estrées, the President Verthamont, Louis de Loménie, Count Lauragais, Gaignat (3d copy), the 'Chartreux' of Buxheim, de Harlay, and Coustard—are not generally known. In the latter copy was a MS. memorandum in Latin, sufficiently curious; of which the following is the sense:—'J. Herman, a German, workman of the honest and discreet John Guymier, sworn bookseller of the

In the Imperial Library there is a complete copy, which came from the Brera collection, at Milan: there is also a magnificent second volume of another copy, which came from the monastery of St. Brigitte, at Termunda. The Arsenal libraries at Paris, Tours, Mentz, Cassel, Saxe-Gotha, and Wurtzburg, each possess a copy. At Nancy, Mons. d'Ourches has a copy, which belonged to the 'Chartreux' at Buxheim. Meerman's copy had been formerly Dr. Mead's; and had previously belonged to the monastery of St. James at Mentz. This copy was seen by Palmer, and is noticed by him (together with another copy, upon vellum, at a Mr. Woodman's, bookseller) in his *General Hist. of Printing*; 1733, 4to. p. 78. The Bodleian copy, in 4 vols., has acknowledged a variety of possessors; viz. the President A. de Harlay, the Duke de la Valliere, Gerardot de Prefond, Count M'Carthy, the elder De Bure, and Crevenna. His Majesty, and Mr. Willet of Merly, have also copies; and another is in the library of the late Bishop of Ely. The last which I am enabled to mention (from Lambinet) is at the University of Coimbra, in Portugal.

It is not known what has become of the copies of the Marquis of Ménard, Pelau and Mansart, the Marquis of Westerloo, Prosper Marchand (who procured *his* from the 'Trinitaires de Cologne'), Count Wassenaer, Schwarz (who had only the first volume), Jardel (who had the second only), Maugerad,* Pinelli, and Kuypers the bookseller; which latter copy Lambinet saw a long time at Louvain, and for which the owner asked an hundred louis.

The reader may be surprised at the number of known copies of this extraordinary work, considering the fate of the city which gave birth to it, towards the latter end of the same year in which it was printed. Trithemius has vividly described the sacking of Mentz in his *Comment. de reb. gest. Frid. Palat. Elect.* 1602, 4to. edit. Freher: as it appears

University of Paris, acknowledge to have sold to the illustrious and learned Master William of Tournéville, archbishop and canon of Angiers, my most respectable lord and master, a BIBLE AT MENTZ, *printed upon vellum*, in two columns, for the price and sum of forty crowns, which I have absolutely received. Which sale I ratify by these presents, promising to abide by the same, and guaranteeing my Lord, purchaser of the said Bible, against every one who would dispossess him. In ratification of which I have hereunto affixed my seal, this 5th day of the month of April, in the year of our Lord M.CCCC.LXX. Herman.' See Meermanni *Orig. Typog.* vol. i. p. 7: quoted and corrected by Lambinet.

* This copy was sold at a sale in Paris in the year 1792, for 1801 livres: it was afterwards resold to a Portuguese bookseller for 2400 livres.

extracted in Schelhorn's *Amœnitates Literariæ;* vol. vii. p. 287-8. Schelhorn justly remarks upon the fatal effects of this plunder, in the total cessation of the Mentz press from the year 1462 to 1465; for, says he, 'it cannot be supposed that so slender a work as 'CICERO'S OFFICES,' printed in this latter year, and the only one that exhibits the earliest subsequent date to that of 1462, could have exercised the press of Fust and Schoeffer, for the whole intervening period?' *Ibid,* p. 287.*

After so copious an enumeration of vellum and paper copies, it only remains to refer the reader to *Bibl. Hohendorf,* n°. 1. 1720, 8vo; *Bibl. Menars,* n°. 1.; *Bibl. Colbert,* vol. 1. n°. 40; *Bibl. Hoym,* n°. 45; *Bibl. Boze,* n°. 19; *Bibl. Smith;* p. LII; *Bibl. Lauragais,* p. 2. n°. 5; *Bibl. Crevenn.*† vol. 1. n°. 67, edit. 1789; *Bibl. Soubise,* n°. 80; *Bibl. Pinell.* n°. 5035; *Bibl. Lamoignon,* vol. i. n°. 48; exclusively of the collections referred to in the preceding pages. It may be worth remarking that the vellum copies in Baron Hohendorf's and Count Hoym's collections, are not referred to by Lambinet; but the latter is noticed by Osmont, in his *Dict. Typograph.* vol. i. p. 101. The copy upon paper, in the collection of J. J. Charron, Marquis of Menars (A. D. 1720), is described, in the catalogue, in large letters, as a very beautiful one, and to be sold immediately after the sale of the MSS. in theology. Lambinet informs us that some of the sacred books in this impression, together with St. Jerom's prefaces or prologues, are either omitted, or placed in a different order, in the famous Bible of Sixtus V. and Clement VIII. It is hardly necessary to refer the reader to the just eulogiums of Fournier upon the typographical beauty and exactness of this splendid work: *Orig. de l'Impr.* p. 112. Fischer calls the types, 'semigothic and very beautiful.' *Essai sur les monumens typog. de Gutenburg;* p. 91.

* But Schelhorn had forgotten, or was ignorant of, the SEXTUS DECRETALIUM of 1465, folio. Whoever looks into Wurdtwein, *Bibl. Magunt.* p. 84, will find an interesting notice of the fate of Fust in the year 1464.

† The above was a vellum copy, which was sold for 1460 florins. A perfect copy, upon paper, was sold at the sale of Crevenna's books at Amsterdam, in 1790, for 3139 livres.

12. BIBLIA LATINA VULGATA. *Printed by Sweynheym and Pannartz. Rome.* 1471. Folio. 2 vols.

This is the first edition of the Bible printed at Rome; and the interpretation of Hebrew words and names, affixed to the end of it, renders it an useful as well as curious publication. On the recto of the first leaf it begins thus:

> Incipit epistola sancti Hieronymi ad Paulinū presbyterū: de omnibus diuine historie libris.
>
> [F] Rater Ambrosius tua mihi munuscula &c.

At the bottom of the recto of the fourth leaf begins the title to the book of Genesis:

> Incipit liber Bresith quem nos Genesin dicimus. I.

All the chapters throughout the edition are numbered in large roman numerals like the preceding, towards the right hand, at the top of each chapter.

The text of the first volume closes with the Psalter:

> Finis Psalterii.

In the present copy two blank leaves, one thicker than the other, follow. On the recto of the 3d, the Bishop of Aleria's letter to Paul II, dated 'Rome xv. Martii natalis dñici anno. M.CCCC.LXXI. Pont. tui florentis. anno. VII. Then follows a table:

> Aristee uolumen de interpretatione ueteris testamenti.

Concluding thus:

> In summa erunt in duobus uoluminibus libri. LVI. Et capitula in eis circiter. M. C. LXXXX VIIII.

Next follow, a short epistle of Mathias Palmerius to Paul II. and Aristeas's observations to his brother Philocrates, translated from the Greek into Latin by M. Palmerius of Pisa. These occupy twelve leaves, exclusively of the leaf upon which they begin. On the rev. of the 12th:

Finis Aristee ad Philocratē fratrē de interpretatiōe. lxxii. Interpretū per Mathiam Palmerium Pisanum e greco in latinum uersi.

The second volume begins with:

Epistola sācti Hieronymi p̄sbyteri ad Chromaciū et Heliodorum Episcopos de libris Salomonis.

The first chapter of Proverbs follows beneath. The New Testament, preceded by St. Jerom's epistle to Pope Damasus, follows the Old without any intermediate blank leaf or page, or particular designation as to title: only

Incipit Euangelium scd̄m Mattheum. Capitulum I.

The same order is observed in the arrangement of the books, as in the preceding bibles. On the recto of the last leaf of the New Testament is the following colophon:

Aspicis illustris lector quicunq; libellos
Si cupis artificum nomina nosse: lege.
Aspera ridebis cognomina Teutona: forsan
Mitiget ars musis inscia uerba uirum.
Cōradus suueynheym: Arnoldus pānartzq; magistri:
Rome impresserunt talia multa simul.
Petrus cum fratre Francisco Maximus ambo
Huic operi aptatam contribuere domum*
. M.CCCC.LXXI.

* Mr. Beloe has inserted an English version of these lines from Henley's translation of Montfaucon's Diarium Italicum:

Whoe'er you be who on these pages look,
Read if you'd know what artists wrought the book;
Rough German names perhaps may cause your smiles,
But these will grow familiar by their toils;
Arnold Pannartz and Conrade Sweynheym,
By printing it at Rome first gained esteem,
While Peter with his brother Francis joyned
To furnish house-room for the work designed.

Anecdotes of Literature and Scarce Books; vol. iv. p. 153-4.

It must be confessed that the English verses are equally quaint and bald with the original.

The reverse is blank. On the recto of the ensuing leaf:

Incipiunt interpretationes
Hebraicorum nominum.

being a table of 62 leaves, printed in double columns; and terminating on the reverse of the 62nd, thus;

Hic. u. post. Z.
Vlitidis: cōsiliū uel cōsiliatrix.
Zuzam: consiliantes eos. uel
consiliatores eorum.
Finis.

The work is printed in a delicate roman type, in long lines. A full page contains 46 lines; and is about 10½ inches in height, and 6¼ in width. There are neither numerals, signatures, nor catchwords. The present copy, which presents to the eye one of the most elegant specimens extant of the early roman type, is magnificently bound in hog-skin.

The preceding description will be found more particular than any which has hitherto appeared of its internal arrangement. The work itself has been fully noticed by bibliographers. Maittaire had never seen a copy of it, but takes his account from Le Long's *Bibliotheca Sacra*; edit. 1723. He informs us, in a note, that a friend had seen a copy of the first volume only, in the library of the King of Spain at Madrid: *Annal. Typog.* vol. i. p. 300. Clement refers to *J. F. Reimanni Bibl. Theol.* vol. i. p. 139: but does not appear to have seen it. He says there was a copy of the second volume only, in the library of the castle of Königsberg; but he is wrong (says Masch) in stating that Hocker, in his *Bibl. Heilbron.* p. 128, describes a perfect copy of it in the library of Heilbrunne; for the impression noticed by Hocker is the Nuremberg edition, formed after the present one. See the *Bibl. Curieuse*; vol. iv. p. 89. He justly observes, however, that, according to Sweynheym and Pannarts' own list of printed books, there were only 275 copies of this Bible printed. Its rarity is extreme. Cardinal Quirini has published the epistle of Andrea Bishop of Aleria, and that of Palmerius to Paul II: see *De Optimorum Scriptorum Editionibus*; p. 122-127. He is properly corrected by Audiffredi for his indirect censure of the Bishop of Aleria in praising so vehemently the Septuagint

Greek version—'si non Hieronymianum, sed Septuaginta—Virale opus evulgasset'—observes Quirini: whereas, replies Audiffredi, 'the bishop neither commends nor dispraises the Septuagint version—'sed tantum summis laudibus celebrat Aristeæ opusculum, seu potius ipsos LXX. interpretes, quorum responsa et præcepta in ipso opusculo continentur.' Consult the *Edit. Rom.* of Audiffredi; p. 73-4. Laire is brief though correct in his account; but borrows a note from Quirini without acknowledgment: see his *Spec. Hist. Typog. Rom:* p. 162-3. De Bure, almost as usual, gives the colophon somewhat incorrectly: consult the *Bibliogr. Instructive;* vol. i. n°. 29. Vogt, Freytag, and Osmont were ignorant of the edition. Bauer has referred only to Reimannus's theological catalogue: see his *Bibl. Libror. Rariorum;* vol. i. p. 89-90. La Serna Santander seems to have copied, correctly, the descriptions of Audiffredi and Laire: *Dict. Bibliogr. Choisi;* vol. ii. p. 188.

Masch's information is generally worth imparting. He says that this edition is not free from trifling errors; but in many places it differs from other editions: so that its episcopal editor would appear to have printed it entirely from some ms., or to have collated Fust's edition of 1462 with some ms. It was the parent of many impressions which were said to have been published 'Fontibus ex Græcis.' Consult his valuable edition of Le Long's *Bibliotheca Sacra;* vol. iii. p. 103-4. Panzer, *Annal. Typog.* vol. ii. p. 423-4, merely refers to some of the preceding authorities; but quotes chiefly Masch. A copy of this edition was sold in the Gaignat collection *(Cat. de Gaignat,* n°. 20.) for 189 livres; a price, as Brunet justly observes, much beneath its present value. I am not aware of any other collection in this country possessing a copy of this first Roman edition of the Vulgate Bible. It is in the library of Count M'Carthy at Toulouse.

13. Biblia Latina Vulgata. *Printed by Schoeffer. Mentz.* 1472. Folio. 2 vols.

As this edition has always been considered a mere reprint of that of 1462, corresponding in page, line, and word, it is not material to dwell very minutely upon it. It begins with the usual epistle of St. Jerom, and the first volume terminates with '[illegible]' in a line with the text—having the device of the shields, in red, beneath. The colophon to the second volume is verbally and lineally as follows:

Pñs hoc opus pclariſsimū. Alma in vrbe magūtina. inclite nationiꝫ germanice quā dei clemētia. tam alti ingenij lumine donoq; gratuito. ceteriꝫ terraꝝ nacōnib; pferre. illustrareqꝫ dignatāt. Artificiosa quadam adinuencōe imprimēdi seu ēcaracterizādi absqꝫ ulla calami exaracōne sic effigiatū. et ad eusebiam dei. industrie ē ꝫsūmatū p Petrū schoiffer de gernshez. anno dñice incarnacōiꝫ Millesimo ḋcringētesimo septuagesimo secūdo. In vigilia Mathie apl'i.

This colophon, and the shields beneath, are in red.

A full page contains 48 lines, and each column is 11 inches and ¼ high, by nearly 3 and ½ wide. The work is printed upon stout yellow-tinted paper; and the copy now under description is in such genuine condition, that some of the fore edges of the leaves are rough. Maittaire had never seen it, but was indebted for his description to Le Long's Bibliotheca Sacra. Clement informs us, such is the almost perfect resemblance of this edition, in every respect, to its precursor of 1462, that it was not without a great deal of pains that Meerman was enabled to pronounce it a different performance. Some frequent literal variations* led to this conclusion. He notices the copy in the Harleian collection; vol. iii. n°. 1496, which was bound in red morocco; and another in the library of the Duchess Dowager of Brunswick. Wurdtwein is brief; but mentions the exact resemblance of the two editions, on the authority of Schwarz. Masch remarks upon its general conformity with the previous impression of 1462, on the authority of Clement and Meerman; yet he tacitly reproves the latter for not having pointed out the discrepancies—'Si ipsi notas diversitates reliquas exponere placuisset, gratum hoc procul dubio lectoribus fuisset.' From the testimony of Knoch, it appears that the first volume contains 232 leaves; but the second 259, and not 239—as he

* The following has been noticed by most bibliographers: Isai. xxxvii. 29. v. is, in the edit. of 1462 'ponam circulum in *auribus* tuis:' in the above: 'ponam circulum in *naribus* tuis.' Lichtenberger, in his very laconic account of this impression, thinks it worth while to notice this judicious correction: see his *Initia Typographica;* p. 44.

had imagined. Laire has been sufficiently copious; referring us to Seemiller's treatise upon the two ancient Mentz editions of the Latin Vulgate Bible. La Serna Santander conceives, not without reason, that the present impression is as scarce as its precursor of 1462. Consult the *Annal. Typog.* (Maitt.) vol. i. p. 311: *Bibl. Curieuse;* vol. iv. p. 91: *(Bibl. Biblica, Braunschweig,* 1752, 4to. p. 43-4): *Bibl. Mogunt.* p. 103-4: *Bibl. Sacra;* vol. iii. p. 101-2: *Index Libror.* vol. i. p. 264-5: *Dict. Bibliog. Choisi;* vol. ii. p. 189: *Cat. de Gaignat;* vol. i. n°. 21. elegant in morocco: Bauer's *Bibl. Libror. Rarior.* vol. i. p. 90: (on the authority of *Bibl. Anon.* Hag. P. i. p. 1.—also quoted by Clement). *Bibl. Soubise,* n°. 81; and Panzer's *Annal. Typog.* vol. ii. p. 122.

De Bure observes that there is no copy of this work in France, printed upon vellum; and thinks, with great probability, that the entire impression was upon paper. *Bibl. Instruct.* n°. 30. I believe no vellum copy of it is known. It may be worth mentioning, on the authority of Le Long, that, such was the infantine state of bibliography in the middle of the seventeenth century, that Brian Walton conceived this edition to be the first printed bible—on the authority of Lucas Brugensis: yet he adds 'some affirm to have seen an anterior impression.'

Sir Mark Masterman Sykes has a fine copy of this edition; and one was inserted in the catalogue of the late Mr. Mackinlay's books, valued at 40*l.*, which is now in the library of the Duke of Devonshire.

14. Biblia Latina Vulgata. *Printed by Francis Hailbrun and Nicolas de Frankfordia. Venice.* 1475. Folio.

According to Masch, Lorckius was the first who gave an accurate account of this edition; which he thought was more conformable to the text of the Mentz, than of the Roman, impressions. It is rather strange that Crevenna, in the first catalogue of his library, should observe that neither Le Long nor Maittaire knew any thing about this edition, when the latter positively describes it in the first volume of his Typographical Annals; p. 351. Crevenna notices his own copy as illuminated, and in good condition; and bound in red morocco, with gilt leaves. But our chief object is to describe the volume.

It begins on the recto of the first leaf with St. Jerom's epistle, as usual: and concludes with the Apocalypse, thus:

Explicit Biblia impressa Venetiis p Fracisci de hailbrun ⁊ Nicolai de frankfordia socios. M.CCCC.LXXV.

Then follows, as in the impression of Sweynheym and Pannartz, an alphabetical table in 33 leaves, double columns, of the Interpretation of Hebrew words and names; and the Hebrew characters are supplied by the common Gothic types. The work is printed in a small Gothic letter, in double columns, with running titles on the rectos of the leaves, printed in a handsome lower case character, of about a quarter of an inch in height. A full page contains 51 lines. There are neither numerals, catchwords, nor signatures. The present copy, which was Herbert's, is defective in the 21st, 22nd, 23rd, and 24th, chapters of Genesis. From some ancient ms. numerals, the volume contains ccccxlvj leaves.

Copies of this Bible—which was the first Latin one printed at Venice, according to the testimony of Masch*—were in the Crevenna and Pinelli collections; and also in that of the Duke de la Valliere. See *Bibl. Creven.* vol. i. p. 9; edit. 1775: vol. i. n°. 70. edit. 1789: *Bibl. Pinelli*, vol. i. n°. 128; and *Cat. de la Valliere*, vol. i. n°. 29. It seems to have been unknown to Clement and De Bure, and is slightly noticed by La Serna Santander and Brunet. There is a copy of it in the Bodleian Library.

15. Biblia Latina Vulgata. *Printed by Koberger. Nuremberg.* 1475. Folio.

Although this edition may not be considered so valuable and beautiful as the one printed at the same place, and in the same year, by Frisner and Sensenschmid, † yet it is a magnificent and curious performance; and is the first impression of the Bible by Koberger. Maittaire gives a brief reference to Le Long, who observes that Marianus Victor, in the index to the works of St. Jerom, praises this

* Consult the *Bibl. Sacra;* vol. iii. p. 120: 'Typographi socii artis et impensarum prima Venetiis edidere Biblia Latina; sed uti ex subsequentibus editionibus apparet, commercium sustulerunt, aliosque sibi in opere socios adjunxerunt.' It is a little before observed, that the Psalms are called 'Psalmista, incipit liber Hymnorum vel Soliloquiorum.' One hundred and seventy-one Psalms are specified; as the 118th, or 119th psalm, is divided into 22.

† There is a copy of this latter edition in the Bodleian library.

edition as the first 'Bibliorum Hebraicorum.' Clement has an excellent note upon it; refuting, upon solid grounds, the authorities of Maittaire, Orlandi, and Loescherus, respecting an anterior edition of the date of 1471, and a subsequent one of 1476, by the same printer, which he proves to be 'suppositious.' Masch has availed himself of Clement's arguments; which, as usual, he compresses and invigorates. He gives also a particular account * of the volume itself; as his predecessor Le Long had been very superficial upon the subject. This account has been compared with the copy before me.

On the recto of the first leaf the usual epistle of St. Jerom begins at the top of the first column:

Incip epl'a scti hieronimi ad paulinū pbi tez: de oīb' diuine hystorie libris. Ca. pmū.

With the exception of the omission of Menardus's epistle, and the Canons of Eusebius, which were added to Bibles in the years 1473 and 1475, the present impression has the usual arrangement and contents of the preceding ones. There is no separate leaf, or detached title, to the New Testament; but on the recto of the last leaf we have the following colophon:

Explicit liber apocalipsis beati Johannis apostoli.

Opus veteris nouiqz testamēti. Impressum ad laudez & gloriam sancte ac indiuidue trinitatis. Intemerateqz virginis marie felicit finit. Absolutū consūmatumqz est. In regia ciuitate Nurmbergē per Anthoniū Coberger incolā ciuitatis eiusdez. Anno incarnatōis dñice. M. CCCC. LXXV. Ipso die Sācti Otmari cōfessoris. XVI. Nouēbris.

* He says some singular readings in it are worth noticing; thus— I. Sam. xxv. 6. 'et multis annis salvos faciens tuos et omnia tua' are omitted; Esdr. ix. 6. 'pax illius:' Esaias. xxxvii. 29. 'in auribus tuis:' xlii. 2. rex ejus: Jerem. xviii. 6. 'Ecce sicut lutum in manibus figuli: sic et domus israhel in manu mea;' Ezech xxix 1. 'In anno decimo et duodecimo mense una die mensis:' Psal. I. 2. 'Diaconibus:' Jac. v. 3, et erugo eorum in testamentum. Apoc. xix. 1. 'tubarum' for 'turbarum.' *Bibl. Sacra*, vol. iii. p. iii. N. B. The words are much abridged in the original.

It may be worth adding that Koberger's second edition was of the date of 1477. Folio.

According to Masch the volume contains 482 leaves. It is printed in double columns, in a coarse, and rather inelegant, Gothic type, on a stout brown-tinted paper. A full page contains 48 lines. There are neither signatures, numerals, nor catchwords; and the spaces for the capital initials are left vacant to be supplied by the illuminator. Consult Maittaire's *Annal. Typog;* vol. i. p. 305-343: *Bibl. Curieuse;* vol. iv. p. 91-2: *Bibl. Sacra;* vol. iii. p. 110-111: *Bibl. Creven.* vol. i. p. 22, n°. 71: *Index Libror.;* vol. i. p. 356—where there is a reference to a description of this impression in De Murr's *Memorab. Bibl. Nuremberg,* part i. p. 361; which description is neither particular nor exact. See also Panzer's *Annal. Typog.* vol. ii. p. 174. It was not in the collections of Gaignat and the Duke de la Valliere, nor is it described by De Bure. La Serna Santander and Brunet are very brief concerning it. Perhaps Opitius was not far short of the truth, when he called this 'Exemplar rarissimi Sancti Codicis:' see Clement, as just referred to.

16. Biblia Latina Vulgata. *Printed by J. P. de Ferratis of Cremona. Placentia.* 1475. Quarto.

This volume has an extrinsic claim to the attention of the curious, inasmuch as it is the first book printed at Piacenza: the editions of 1470 and 1471, noticed by Masch and Lorckius, being properly considered fictitious. Masch calls this impression 'editio rarissima.' It is indeed a singular specimen of typographical art; being printed in so small a semi-gothic character, that 60 lines, the complement of a full page, are contained within the space of 5¼ inches. We will proceed to describe it.

The usual epistle of St. Jerom commences at top of the first column, on the recto of the first leaf. The first chapter of Genesis begins nearly at the bottom of the first column, on the recto of the third leaf. The Old Testament concludes at the bottom of the second column, thus:

> Uet' testamētū a religiosis uiris ac prudentissimis correctū atq; p me iohānē petrū d' ferratis cremonēsē placētie impssuz. Anno dñi. M.CCCC.LXX quinto felicit explicit.

Next follow, in the present copy, two blank leaves; which are suc-

ceeded by the usual index of an explanation of Hebrew words. At the end of this index:

Biblie vocabulo3 interpretationes explicitit.

On consulting Masch and Panzer, it would appear, that the present copy wanted the New Testament. If the ink had been blacker, the effect of this impression would have been improved. The type, on a close examination, is a good deal irregular; and the t, both small and large, is uniformly in the roman character: as well as are the *a* and *e*, in the lower-case. The paper is rather brown, and very thin; but of a firm texture.

This volume was unknown to Le Long: at least, Masch does not incorporate his description of it. Maittaire seems to have known nothing of it; relying upon Le Long. Clement and De Bure were also ignorant of it; nor will a copy be found in the collections of Gaignat, Crevenna, Pinelli, and Lomenie de Brienne; although Panzer (erroneously) refers to Laire's *Index Libror.*; see his *Annal. Typog.* vol. ii. p. 387. Masch's account is particular and curious. He observes that the readings sometimes agree 'ad minimum' with those of the Roman edition of 1471, (see p. 19 ante,) and that the volume contains 358 leaves. The index of Hebrew words has 34 leaves. See the *Bibl. Sacra;* vol. iii. p. 102-3. La Serna Santander, *Dict. Bibliogr. Choisi;* vol. i. p. 344, vol. ii. p. 190, briefly notices it, and mentions the copy of it in the Valliere collection (vol. i. n°. 31.); which was sold for only 79 livres. Panzer refers to *Bibl. Schwarz*, vol. ii. p. 164; and Mercier's *Suppl. to Marchand*, p. 43. I should add, that it has neither numerals, signatures, nor catchwords.

17. Biblia Latina Vulgata. *Printed by Gering, Crantz, and Friburger. Paris.* 1475. Folio. 2 vols.

These volumes are, in many respects, precious and interesting. They exhibit the earliest specimen of the sacred text printed at Paris; and are of very uncommon occurrence. They have also given rise to some curious discussion among bibliographers, which shall be briefly noticed: but in the first place, let us describe them carefully.

On the recto of the first leaf, the first column presents us with St.

Jerom's epistle; the following head-title of which is printed in red ink, in a smaller type than the text itself.

Epistola beati hieronymi ad paulinū p̄sbyterū de ōnibus diuine hystorie libris incipit.

On the recto of the 4th leaf, in an equally small type, of which the first three words only are printed in red, we have:

Incipit Bresith. quē nos Genesim dicimus. Ca. j.

The first volume concludes on the recto of the last leaf: 'Finit Psalterium'—in a small type printed in black.

The second volume commences thus:

Epl'a b̄ti Hieronymi p̄sbyteri ad Cromaciū et Eliodoꝝ epōs de libris Salomonis.

printed in small Gothic characters, in red, above the first column. This epistle terminates at the bottom of the column, with the following line, in red:

Finit Epistola. Incipit liber Prouerbiorū.

The first chapter of St. Matthew commences according to this facsimile:

Incipit euangeliū scd̄m Matheū.
Iber generatōis ihesu Ca.j.
christi filij dauid: filij abra-
ham. Abraham genuit ysa
ac: ysaac aūt genuit iacob.
Iacob aūt genuit iudā & fra

At the end of the second column, on the recto of the last leaf of the text, is the following colophon, in a small gothic type, in black:

Me duce carpe viam! qui celū ascendere gestis.
Unde orior. deus est qui me descendere iussit

Omnibus vt prosim ! quedā clare manifesto.
Sed ne vilescā sapienti ! multa profundo.
Leges quas populo deus ebreo tulit ! ample
Continuo. patrū antiquorū gestaq; narro.
Quorū exempla sequi iuuet ! et correcta timere.
Hinc sapiens salomon moralia carmina docte.
Edocet. et sponse ad sponsum decantet amorē.
A dño missi populū instruxere prophete.
Que pene sontes maneāt. que premia iustos;
Post vetus ecce nouū testamentū subit ! in quo
Consilia ore dedit proprio verbū caro factū.
Exemplo monstrans iter ad sublimia regna.
Discipuli ostendūt iter hoc factis monitisq;

Iam tribus vndecimus lustris francos Ludouicus.
Rexerat ! vlricus martinus itemq; michael.
Orti teutonia, hanc mihi composuere figurā.
Parisij arte sua. me correctā vigilanter.
Uenalem in vicó iacobi sol aureus offert.

On the recto of the ensuing leaf, commences the table of Hebrew words, as in the preceding editions. This is printed in three columns, and has signatures at the bottom of the third column: thus, A 10; B 10; C 7: concluding on the reverse of C 7, at the second column. Subjoined to the text there are no signatures; and the volumes have neither running titles, catchwords, nor paginary numbers. A small letter is inserted as a guide for the illuminator to enlarge with a capital initial. A full page contains 48 lines.

The date of this edition is gathered from the words of the colophon; by which it appears to have been executed after three lustra, or fifteen years, had elapsed since the commencement of the reign of Lewis XI: which period Chevillier affixes to the year 1460, and Naudæus assigns the date of 1461 to his coronation. Masch, therefore, agrees with Chevillier (*L'Orig. de l'Imprimerie*, p. 74,) in concluding this impression to have been executed after the 25th of July, in the year 1475. There is a copy of this Bible in the public library

at Cambridge, in which some one has erased the words 'tribus lustris,' and inserted 'semiundecimus lustrum,' which would affix the year 1464 for its execution; a manifest absurdity—as the three printers who executed it, and who were the first that practised the art of printing at Paris, did not begin their business till the year 1470. De Bure and Masch have well observed upon this bibliographical trick; and it is surprising that Fossi, in his ample description of these volumes, in the *Bibl. Magliab.* vol. i. col. 328-330, has not noticed its detection. Maittaire seems to describe two Parisian editions of this date in different places of his work; sed 'unica tantummodo est editio'—observes Masch: see *Bibl. Sacra*; vol. iii. p. 119-120. In the fifth volume of his *Annal. Typog.* pt. ii. p. 565, Maittaire notices the imposition, from a letter written by Dr. Taylor to Lord Granville, and sent to him by Maurice Johnson.* Although Laire says 'this very rare edition is accurately described by De Bure,' the reader will find, on a comparison with the preceding description, that neither De Bure nor La Serna Santander are literally correct. See *Bibliogr. Instruct.* vol. i. n°. 31: *Dict. Bibliogr. Choisi*, vol. ii. p. 194: *Index Libror.* vol. i. p. 384.

A copy of this edition was in Gaignat's collection, and was sold at Count M'Carthy's† sale in 1779, n°. 21, for 500 livres. It was not in the Crevenna or Pinelli collections; and Clement was ignorant of its

* So a ms. note in my copy of Maittaire's work, (lately Mr. George Ashby's,) informs me.

† Notwithstanding the copy is described in the catalogue as 'exemplar elegans libri rarissimi,' I learn from a private memorandum of the Count, that it was 'small paper, thin, and ill-coloured.' He describes the copy of it *now* in his possession, as on 'LARGE PAPER—the only one known in France.'

Before we dismiss the account of impressions of the sacred text in the year 1475, the reader may be interested in knowing that about the SAME YEAR appeared the first separate edition of the NEW TESTAMENT, in Latin, in a small quarto form, for the convenience of general readers. This edition commences with a table of rubrics:

'Tabula continens centum quinquaginta rubricas,'

comprehending four leaves. Prefixed to the epistle of St. Jerom, which commences on the recto of the ensuing leaf, is the following notice of the printer, which explains the cause of the publication, as just alluded to: 'Conclamant omnes quemlibet fidelem qui se litteras nosse profitentur: sacre scripture noticiam presertim quantum ad illam biblie partem quam nouum testamentum vocant habere teneri Sed maxime eos quibus aut subditorum cura: aut verbi dei predicatio commissa est. Re etiam compertum est paucis ad integram bibliam comparandam suppetere copias; complures etiam opulentiores gestabilibus delectari libris. His ego motus maiorumque meorum sacre theologie professorum autoritate persuasus. nonnullorum etiam religiosorum seculariumque clericorum zelo deuictus: presens manuale

existence. The present is a fine clean copy, in old blue morocco binding. Another copy is in the library of the late Bishop of Ely.

18. Biblia Latina Vulgata. *Printed by Jenson. Venice.* 1476. Folio.

This rare and beautiful volume is well described in Seemiller's *Incunab. Typog. fasc.* i. p. 87. The present copy is printed upon vellum; and seems to have escaped the knowledge of preceding bibliographers: neither Le Long, Maittaire, De Bure, nor La Serna Santander having noticed such a copy. The copies in the collection of Gaignat, La Valliere, and Crevenna, were upon paper.

It begins on the recto of the first leaft, sign. a 2., with the running-title 'Prologus.' Beneath, 'Incipit epla sācti Hieronymi ad Paulinū pbrz. de oīb⁹ diuine historie libris Caplz. I.' The prologue occupies five pages, ending on the recto of signature a 4: on the reverse is St. Jerom's preface to the Pentateuch. On the recto of the ensuing leaf, a 5, begins the Pentateuch; which, in this copy, is encircled by one of the most elegant illuminations imaginable. In its original state of freshness, it must have been exquisite. It is a figure of the Almighty, with a ball in his left hand, and his right hand raised upwards: he is clothed with garments of crimson and blue, delicately relieved with gold. He sits on a globe representing the world; which is coloured in deep ultramarine blue, and sprinkled with golden stars. The whole is relieved by a delicate ground of ultramarine, and does not exceed an inch and ¼ in height. The effect is most beautiful. The face of the Almighty, not quite a quarter of an inch in length, is full of expression.

The volume has running titles throughout. There are two sets of signatures; the first, in small Gothic letter, extending to ɣ: the

volumen quod totum nouum testamentum continet: ad laudem dei imprimere vtinam omine bono temptaui: factum quod in eo fructum inuenerit præbet.' The sacred text ends at the bottom of the first column, on the reverse of the last leaf: on the recto of the ensuing leaf begins 'Liber haymo de christianarum rerum memoria. prolog'. This, from the colophon, appears to be an abridgement of the christian history, from Eusebius, up to the time of the Emperor Theodosius the younger. A table of three pages and a half concludes the volume.

I was indebted to the late Bishop of Ely for the loan of this rare and very elegantly executed volume; formerly in Mr. Woodhull's possession. It is printed in double columns, with a delicate Gothic type, not unlike Jenson's or Hailbrunn's, and has signatures; but neither numerals nor catchwords. The paper is of a remarkably good texture. As far as I can discover, there is no other account of this impression except that which is in Mr. Beloe's *Anecdotes of Literature and Scarce Books;* vol. iii. p. 11.

second, in capitals, to X 7. There are 10 leaves to each signature; with the exception of a few of the latter. Q, has 12 leaves; on the reverse of the last, at bottom, is the colophon:

Biblia impreſsa Venetijs ope
ra atqz impensa Nicolai Jen
son Gallici. M.cccc.lxxvj.

The 'Interpretationes Hebraicorum nominum,' &c. commence on the recto of the ensuing leaf: sign. R. This table is printed in two columns, and concludes on the recto of X 7: in tens—except U, which has only eight.

Expliciunt interpretatio
nes hebraicorū nominū
Laus deo.

Scemiller (from whom Panzer would appear to borrow his information) says the entire work consists of 470 leaves. A full page contains 52 lines. A blank leaf, in sign. H, divides the Old from the New Testament. The heads of the chapters are in Roman capitals. According to the same authority, and to De Bure, there should be a leaf, after the preceding colophon, containing 'Registrum Biblie;' which is wanting in the present copy. The delicacy of the vellum and the lustre of the ink render this book a splendid acquisition to any collection. A similar copy is in the library of Count M'Carthy:* one of these was formerly in that of the *Prince de Soubise;* n°. 83: where it is called 'Belle et rare édition, même sur papier.' Neither Maittaire, Masch, nor Panzer dwell at large upon this uncommon edition; which was succeeded by two others, by the same printer: the latter, with the commentary of De Lyra, of the date of 1481, is only sought after when printed upon vellum.

There were some copies of this Bible purchased by Jehan Petit, and sold by him as the production of his own press. De Bure, *Bibliogr. Instruct.* n°. 32, has particularized this spurious edition; which contains a title, wherein Petit's name is inserted, and twelve subsequent leaves; having nine preliminary pieces: the last being 'Modi intelligendi Sacrum Scripturam.' These pieces, says De Bure, must be cut

* The Count sold his copy, upon paper, in the year 1779, for 95 livres. See *Catalogue des Livres Rares et Précieux du Cabinet de M. L. C. D. M.* Paris, 1779, 8vo. n°. 20.

away; 'parce qu'elles ne servent qu'à masquer le mérite de cette édition, qui est très-belle et forte rare!'

19. Biblia Latina Vulgata. *Printed by Francis de Hailbrun and Nicolus de Frankfordia. Venice.* 1476. Folio.

Francis de Hailbrun printed not fewer than five impressions of the Sacred Writings before the termination of the 15th century; including the edition which was noticed at page 24 ante. The present, and the three ensuing impressions of 1480, 1483, and 1494, were unknown to Le Long, and are briefly specified by Masch; *Bibl. Sacra;* vol. iii. p. 121-2. Neither Clement nor De Bure notice *any* edition by Francis de Hailbrun.

The present copy begins on the recto of sign. a 2, with St. Jerom's epistle. This, with the preface, extends to the bottom of the first column on the rev. of a 4. At the top of the second col. the sacred text begins with '[I]n principio crea.', printed in two lines, in large lower-case Gothic type, of an elegant character. The first volume ends at the bottom of the second col. on the rev. of t 12, with 'Explicit Psalteriū.' The running titles of both volumes are uniformly printed on the rectos of the leaves, in the same size as the Gothic type just noticed.

The second volume begins (sign. ƒ 1, recto) with St. Jerom's Prologue to the books of Solomon: on the rev. begins the Proverbs—'[P]arabole Salomōis,' forming the first two lines. On the conclusion of g, as the first set of signatures, begins a set of Arabic ones, with 1. on the xiiii. xv. and xvi. chapters of Ecclesiasticus. On the rev. of 18 12, at bottom of the 2d col., the New Testament ends with

Explicit biblia īpressa Venetijs p frācisci
de hailbrun ⁊ Nicolaū d' frankfordia socios
M.CCCC.LXXVI.

The table of Hebrew words, printed in three columns, begins on the recto of the ensuing leaf, sign. A (1) and ends on the reverse of C 11, at the bottom of the third column.

Expliciūt Interpretatio-
nes hebraicorū nominū.
Laus Deo.

According to Masch, this edition, which is verbally and literally the same as the preceding one of 1475, contains 452 leaves. It is executed in a small delicate Gothic type, like Jenson's, and has neither numerals nor catchwords. A full page has 51 lines. The present copy is beautifully printed UPON VELLUM; forming a fit companion to the volume last described. Its rarity is extreme. See *Cat. de la Valliere;* vol. i. n°. 34: *Bibl. Pinell.* vol. i. n°. 129: and Mittarelli, *App.* col. 81.

Clement has noticed a copy of this edition in the library of the Duchess Dowager of Brunswick; to which Knoch added these words: 'Exemplar nitidum et rarum.' *Bibl. Curieuse;* vol. iv. p. 94. There was a copy of the edition of 1475 in the late Serna Santander's collection; *Bibl. Santand.* vol. i. n°. 25; omitted to be noticed at p. 25.

20. BIBLIA LATINA VULGATA. *Printed by Mathias Moravus. Naples.* 1476. Folio.

This edition of the Bible has been long known and well described in the bibliographical world. In the *Bibl. Sarraz.* 1715, 8vo. n°. 8, a copy of it, 'cor. ture. fol. deaur. Ch. Maj. elegantissima ac rarissima' was sold for 125 florins. Le Long describes it as 'Editio rarissima.' His account of it, which supplied Maittaire with a brief note, has been enlarged and improved, as usual, by his editor Masch; of whose statement, presently. Clement, *Bibl. Curieuse;* vol. iv. p. 94, note 49, is laconic; but observes, that the edition is twice mentioned in the *Harleian Catalogue;* vol. i. p. 4; vol. iii. p. 105. The description of it, in the place last referred to, is sufficiently superficial; and if Maittaire had seen Lord Oxford's copy of it, bound in russia, it is surprising that he should have rested contented with Le Long's account. In the latter edition of his first volume, Maittaire has only borrowed what was said of this book in the first edition: *Annal. Typogr.* vol. i. p. 117: edit. 1719; vol. i. p. 358. edit. 1733. Clement thinks that the copy of it in the Brunswick Library was originally the Harleian copy: he quotes the *Biblioth. Bibl. Braunschweig.* 1752, 4to. p. 44. But it is time to describe the volume itself.

On the reverse of the first leaf is printed, in long lines, an epistle of Blasius Romerus 'professione Deiparæ monachus' to Thomas Taqui, the intimate friend of Lewis XI; in which Moravus, the printer, is spoken of as 'an honest and fit man to execute an impression of the Bible under Taqui's patronage.' The reply of Taqui is subjoined; in which

the money, necessary for the execution of the work, is promised to be supplied. The text begins on the top of the ensuing leaf; having the running-title ' Prologus in Genesim. feliciter incipit' in a stout Gothic letter of about ¼ of an inch in height. The head title to Jerom's epistle to Paul, a presbyter, follows: with a space below for an illuminated capital letter. The first book of Genesis begins on the reverse of sign. a. iii. The signatures of the Old and New Testament run capriciously in tens and eights, as far as sign. tt viij: when, on the reverse of this latter, at the bottom of the second column,

Explicit Biblia. Incipiũt interptationes hẽ hebraicorũ nominũ sc̃ũm ordinem alphabeti.

This table, in three columns, ends on the recto of ; viij:*

Editum opus ⁊ emẽdatũ accuratiſsi me ac diligẽter. Impreſsit Mathias Moranus vir singulari arte ingenio q3 In urbe Neapoli. ferdinando re ge inuicto. Anno xp̃i dei. M.cccc. lxxvi.

This edition is printed in two columns, in a slender gothic character, with considerable skill, and great attention to marginal beauty. It has running titles, uniformly, on the rectos of the leaves; of which latter there are, according to Masch, 460 in number. A full page contains 52 lines. Masch says there is a copy of it UPON VELLUM in the Royal Library at Berlin, and another similar one in the Brunswick collection. The present copy is of the same description. It was formerly Crevenna's, and is described in the *Bibl. Crevenn.* edit. 1789, p. 22. n°. 73, as 'EXEMPLAIRE INCOMPARABLE, parfait à tous égards, décoré au commencement d'une miniature, d'ornemens et de lettres initiales en or et en couleurs, et relié par Derome le jeune à Paris.' The description of the volume itself is comparatively superficial, being a translation of that of Masch; who adds, that the errors in this edition are not so numerous as in similar contemporaneous publications, and that it is formed on the basis of Hailbrun's of 1475: see p. 24 ante. *Bibl. Sacra*; vol. iii. p. 124.

De Bure and La Serna Santander are brief in their descriptions.

* The first set of signatures has ; after y; the same letter is after yy.

The collections of Gaignat, La Valliere, and Pinelli, did not contain a copy. See the *Bibl. Soubise*, p. 8, n°. 82, where it is called 'très-rare.'

21. Biblia Latina Vulgata. *Without Date, Place, or Name of Printer.* Folio. 2 vols.

This ancient edition begins with a table, of which the following is, in part, the title:

abula omniū diuine scp̄
ture seu biblie libroꝝ. In
qua sub verboꝝ ꝛpendio.
quid ī quolibet cuiuslibet libri ca
pitulo agitur siue tractaī: tam ca

This table occupies ten leaves. Then succeed the usual epistle and preface of St. Jerome, prefixed to the Pentateuch. The book of Genesis begins about the middle of the second column, having 'Explicit plogus. Incipit liber bresich. quem nos genesim dim⁹. Capitulū p̄mū.' preceding it, as a head title. The first volume ends with

Explicit psalteriū. . .

on the recto of the last leaf, nearly at the bottom of the first column.

The second volume begins with eighteen leaves of a table of the contents of the remaining books of Holy Scripture: the table ending with

DEO GRACIAS.

Then follows St. Jerom's epistle to the books of Solomon. The Old Testament ends 'Explicit liber scō Machabeorum:' succeeded, on the recto of the ensuing leaf, by St. Jerom's epistle concerning the Four Gospels. The New Testament ends at the bottom of the second col., on the recto of the last leaf,

Explicit liber apocalipsis bea
ti Johannis apostoli.

This edition is printed in a short thick Gothic type, upon coarse brown-tinted paper, and very strongly resembles the printing of Ulric Zel at Cologne. There are neither numerals, signatures, catchwords, nor running titles. A full page contains 42 lines. Daunou assigns an

edition, of a similar description, to the foregoing artist; as being executed about the year 1466. I should apprehend the present impression to be the same which he describes: having 345 in the first, and 334 leaves in the second, volume. Consult *Bibl Sacra*; vol. iii. p. 71, and Denis *Suppl.* pt. ii. p. 513.

Meerman informs us that a copy of this Bible, falsely described as from the press of Fust and Gutenberg, was sold for 153 florins at a public auction at Leyden, in 1760. See his work, *Orig. Typog.* vol. i. p. 99: also vol. ii. p. 284-5. The present is a fair good copy, bound in red morocco. In the collections of his Majesty, the Duke of Marlborough, and the late Bishop of Ely.

22. Biblia Latina Vulgata. *Without Date, Place, or Printer's Name.* 2 vols. Folio.

Few points have been more zealously discussed among bibliographers, than that of the name of the printer of a Bible, with characters similar to those of the present. Either Bämler or Eggesteyn was the artist to whom we are indebted for these volumes; but, weighing every thing that has been advanced by preceding writers upon the subject,* I incline to the opinion that they are the production of Eggesteyn. The types, as the ensuing fac-simile demonstrates, are not unlike those in the 5th plate of Schoepflin's *Vindiciæ Typographicæ*; which present us with a better notion of Eggesteyn's, than the alphabet IV, V, or VI, at the bottom of Braun's first plate: *Notit. Hist. Lit.* Part I.

* Baemler or Bemler's pretensions to an impression of the Bible, as early as 1466, were first briefly mentioned by John Fabricius, in his *Bibl. Fabric.*; vol. i. p. 24. Zapf, in *Annal. Typog. August.* p. x. pt. 1. seems to substantiate this claim. Clement, *Bibl. Curieuse*, vol. iv. p. 87-8, has an interesting note upon it, which has been of service to Meerman: *Orig. Typog.* vol. ii. p. 284. But the above is not the performance of Baemler: the types being wholly dissimilar from those used by him.

The claim of Eggesteyn, to the impression under consideration, seems no longer questionable. Masch, in his edition of Le Long's *Bibl. Sacra*, vol. iii. p. 73, 74, and especially Braun, in the *Notit. Hist. Lit. de Libris*, &c. pt. i. p. 118-122, have been of great use to Panzer (*Annal Typog.* vol. i. 80-82) in his account of Eggesteyn's three impressions of the Bible; of which the above seems to be the second. But the note in *Bibl. Creven.* vol. i. p. 20, 21, edit. 1769, is well worth consulting: from this it would appear that the present edition was no other than that which had so fully occupied the attention of the Abbé Sallier and Fournier; the latter of whom had seen a copy of the second volume printed upon vellum.

The present volume begins, as usual, with the epistle of St. Jerom. The Book of Genesis begins on the top of the second column, on the recto of the 4th leaf, thus:

In principio creauit deus celū ⁊ terram. Terra autē erat inanis et vacua: et tenebre erant sup faciem abissi· ⁊ spiritus dñi ferebatur sup aquas.

The second book of Samuel or Kings apparently ends abruptly at the bottom of the first column, on the recto of the leaf.

Et repropiciatus est dominus terre: et cohibita est plaga ab israhel.

The whole of the remaining column is blank, as is the reverse of this leaf. The 1st book of Chronicles begins on the recto of the ensuing one, at top. The first volume ends on the reverse of the last leaf, at the bottom of the first column, with the Psalms. The second volume begins with St. Jerom's epistle upon the Proverbs of Solomon, and ends on the 7th line of the second column, upon the reverse of the last leaf. These volumes are printed with ancient types, less regular in their forms, and not so skilfully impressed, as those of Fust: nor are they wholly unlike some specimens which I have seen of Machlinia's printing. The ink is jet black, without lustre. A full page contains 45 lines. There are neither numerals, signatures, nor catchwords. The paper is remarkably stout and fine, and has the bull's head for the water-mark. The date of the execution of this Bible is probably not later than 1468. There are copies in the Royal and Bodleian Libraries. The present copy is bound in red morocco.

23. Biblia Latina Vulgata. *Without Printer's Name, Place, or Year.* Folio.

It is difficult to determine the date, place, or name of the printer, of those books which are published in a manner like the one before us; but, from Daunou, I should apprehend this edition to have been

printed by Mentelin. This bibliographer notices a dateless edition of the Bible, executed, like the present, in Roman letters, and having 56 lines in a full page. He says it contains 424 leaves, and is printed like 'Vincent de Beauvais,' which came from the press of Mentelin at Strasbourg, in 1473:* see his *Analyse des Opinions diverses sur l'origine de l'Imprimerie*; p. 24. note. Panzer, *Annal. Typog.* vol. iv. p. 96, has not described the present impression.

It begins thus, on the recto of the first leaf, with the usual prefatory pieces of St. Jerom;

Rater Ambrosi⁹
tua mihi munus-
cula perferens: de
tulit simul & sua-
uissimas litteras.
q̃ a principio ami
ciciarum. fidē p-
bate iam fidei &
vetis amicicie no
ua preferebant.

Vera enī illa necessitudo ē. & xp̃i glutino co
pulata: quā non vtilitas rei familiaris: nō p̃-
sencia tantum corpoꝛ: non subdola et palpās.
&c. &c. &c.

From the peculiar formation of the letter R, this bible has been called the R bible. Perhaps a fac-simile of the type may not be unacceptable.

Risū fecit mihi deus: & quicūq; au
dierit: cōridebit mihi. Rursūq; ait. Quis au
diturus crederet abraham: q; sara lactaret fi
lium qué peperit ei iam senī. Creuit igit̄ pu
er: & ablactatus est. Fecitq; abraham gran-

* Concerning the printing of the Speculum Morale, Naturale, Doctrinale, et Histo-

In the copy under description there is, at the bottom of the first page, a coat of arms printed in black ink, having the date of 1504 at the top of it. This bible is printed in double columns, upon stout paper, and has neither numerals, signatures, nor catchwords. The chapters are designated in small Roman numerals. The New Testament immediately follows the Old; ending nearly at the bottom of the first column, on the recto of the last leaf, thus—

> Venio cito amen. Veni domine ihesu. Gracia domini nostri ihesu xp̄i cū omīb⁹ vobis amē.

and containing, exclusively of the Old Testament, 86 leaves. The reader may consult Laire's *Index Libror.* vol. i. p. 184-5; 215-6, for an account of two other works exhibiting this letter R, of which he gives indifferent fac-similes. The present is a large copy, bound in blue morocco. A copy is in his Majesty's library, and another is in that of the late Bishop of Ely.

24. Biblia Latina Vulgata. *Without Date, Place, or Printer's Name.* Folio.

There is a great similarity between the types of this impression, as far as the Proverbs of Solomon, and those of the first Mentz Bible of 1462. From the Proverbs to the end of the New Testament, the work is the production of a different press. It is printed in double columns, and a full page contains 50 lines. The first four leaves are occupied by the usual prefatory epistle to Paul, 'a presbyter,' which terminates with a table, shewing how the gatherings (having ten leaves to each gathering) are to be regulated. On the recto of the 5th leaf begins the epistle of St. Jerom to 'Brother Ambrosius.' The book of Genesis begins on the reverse of the 7th leaf. As far as the Proverbs of Solomon, the spaces for capital initials are left blank: but in this book, and in some others, both of the Old and New Testament, they are filled with capitals, printed in a rude outline. No colophon is subjoined: the Apocalypse ending on the rev. of the last leaf, at the second column. Some manuscript lines appended, inform us that this text was compiled 'Fontibus ex Græcis.' A fair copy, bound in red morocco.

riale of Vincentius Bellovacensis, the reader may examine the authorities adduced in my edition of our *Typographical Antiquities*; vol. i. p. 257: to which may here be added the *Recueil des Historiens des Gaules*; vol. x. p. 344; vol. xi. p. xlij.

German Bibles.

25. Biblia Germanica. *Without Date, Place, or Printer's Name.* Folio.

This is considered to be the first edition of the sacred text in the German Language. The reader is requested to discard from his recollection what De Bure* has said upon it, on the authority of a copy with the ms. date of 1462, in the library of the Consistory of Wirtemberg; as Clement,† Schoepflin, and Panzer, have completely destroyed the legitimacy of this date; which seems to be a mere transcript of that of 1462, printed in the Latin language by Fust and Schoeffer. There is a copious and particular account of this impression, taken as well from Panzer, as from ocular evidence, in Seemiller's valuable *Incunab. Typog. Fasc.* i. p. 2, 6: not however of such a nature as to render the ensuing description entirely useless.

* *Bibliogr. Instruct.* vol. i. p. 101, no. 75.

† The account of Clement is exceedingly copious; having all the authorities preceding it, quoted. It seems reasonable to conclude that the German Bible described by him at p. 305, and p. 319, is one and the same. The spurious date is satisfactorily confirmed. Among the chief authorities noticed by him, are Michaelis, Le Long, and Bengelius. His description is perhaps not quite sufficiently particular in a bibliographical point of view; but his extracts are interesting, and he calls the volume 'de la dernière rareté.' *Bibl. Curieuse*, &c.; vol. iv. 319. Schoepflin *Vindic. Typog.* p. 84, 85. Panzer's German Tract concerning ancient German Bibles, 1777, 4to; quoted by Seemiller. Schwarz, by his express reference to Bengelius, seems to describe the same suppositious Bible. He had himself no knowledge of it; and the dexterous manner in which he puts his queres, respecting its existence, ought, even in his own mind, to have satisfied him of its non-entity. See his *Index Libror. in Prim. Mogunt. Offic.*; p. 15; which forms the second part of his *Primaria Quædam Documenta* &c. 1740. 4to.

It commences, on the recto of the first leaf, with the following:

*Ruder Ambrosius d'
hat vns bracht ein clei
ne gab. Do mit hat er
auch bracht die aller
gusten brieffe die vō dē

This is at top of the first column, which contains only 56 lines. A full column contains 60: each column being $3\frac{1}{2}$ inches in width, and $10\frac{7}{8}$ in height. The Psalter terminates thus:

obt den herrn in seinen heyligen: lobt in in
&c. &c. &c.
len d' freudē ein ieglich geyst lob dē herrn.

The Proverbs of Solomon begin thus:

er send brieff sol die zusa=
menfugung die die brie=

The Apocalypse concludes thus:

O herre jhesus
ich kumm. Die genad vnsers herren jhesu cristi sey
mit vns allen. Amen

This is followed by a table of 5 leaves, of the titles of the Psalms, concluding on the reverse of the last, at the bottom of the second column; thus:

Lobt den herren in seinen heyligen lobt in in d' veste
ung seiner tugent lobt in in seinen tugenden lobt
in nach d' meing seiner grosseung. Amen.

Like most of the early printed books, the present has neither numerals, signatures, catchwords, nor running titles. According to Seemiller it contains 404 leaves, including the blank one between the Psalms and Proverbs. The present copy has 405 leaves, according to

* The German accents over the vowels, or German characters, are not introduced; as an unnecessary expense would have been incurred in cutting and casting them.

its pencil-numbered folios. The text is a pure version of the Latin Vulgate.

In ascertaining the date of this book, it will be necessary to pay attention to what has been said upon the subject by Steigenberger, in his treatise upon ancient German Bibles,* published in 1787, 4to. This bibliographer notices, and gives a fac-simile of, a manuscript inscription, in a copy of this impression in the library of the Academy at Leipsic, of the date of 1467, at the end of each volume: for it is sometimes divided into two. Mr. Edwards, whose opinions in matters of ancient typography will always have considerable weight, has seen this inscription, and he says the hand-writing exactly corresponds, both in character and colour of ink, with the decorations and additions of the illuminator. The late Bishop of Ely agreed with Steigenberger in thinking the types of this Bible to have a resemblance to an edition of Cæsar and Celsus united, of the date of 1473 (printed by Eggesteyn, according to Panzer's inaccurate conjecture);† but he considered the present volume to be much more ancient. Indeed his Lordship drew an inference from the same authority, which—even without the positive testimony of the foregoing ms. inscription—might, with great probability, affix the date of 1466 to this impression. It is, that, from

* The Translation of the title of Steigenberger's German work, is literally this: '*A Literary and Critical Treatise on the two most ancient printed German Bibles which are preserved in the Electoral Library of Munich: With an Appendix and four copper-plates.* By Gerhon Steigenberger, *Regular Canon of Polling*, &c. *Munich*, 1787, 4to. The author commences by observing that, 'after he had set in order the Electoral Library entrusted to his care, he thought he could not find a more agreeable employment, than that of making known the treasures therein contained.' He notices an Historico-Literary Essay *Upon the Origin and Increase of the Electoral Library*, published by him at Munich, in 1784, 4to, which was translated into Latin, enlarged with notes, and printed at Rome in 1785, 4to, under the title of '*Specimen Historicum Literarium originis et Incrementi Bibliothecæ Electoralis Monachiensis*'—without his own previous knowledge.

† This conjecture of Panzer is not correct. Lord Spencer pointed out to me the exact conformity between the types of Cæsar and Celsus of 1473, and those of Peter Niger 'contra perfidos Judæos' of 1475; which work has the name of Fyner of *Esslingen* subjoined: so that it is most probable Fyner printed the Cæsar and Celsus of 1473. And it must be admitted, on a close and impartial examination, that these latter types are exactly the same as those of the Bible above described: the small letters are obviously so: and among the large, the A and E; which are sufficiently remarkable. This would bring the Bible to a date, perhaps lower than 1470; but it remains to be proved that, however the *fount* of letters may be similar, the *printer* is one and the same. There is, at the first glance, a characteristic similarity between the types of the first German Bible, of those of Mentelin, Fyner, and Eggesteyn's smallest type in the Cicero's Offices of 1472.

credible testimony, there was a certain contract or intercourse between Eggesteyn and Mentelin, that the greatest caution should be observed between them not to divulge their newly practised attempts at printing. Now it can hardly be doubted, continues his Lordship, but that Mentelin printed before the year 1466; and such an injunction was unnecessary after the year 1470, as the art of printing was then, comparatively, generally known and diffused. That this volume, concludes the same learned authority, was printed before the year 1470, I can easily believe: the types are firm, and apparently new: whereas, in the edition of Cæsar of 1473, they have a very different and worn appearance.

The Bishop also noticed the colophon to the Constitutions of Clement the Vth. printed at Strasbourg in 1471, by Eggesteyn, with the date and printer's name subjoined; the latter, for the first time. In this colophon, Eggesteyn acknowledges having before printed 'innumera volumina:' but I apprehend it will not be admitted that the types of this work, and of the 'Constitutions' of 1471, bear any resemblance. Eggesteyn is known and admired chiefly for his large bold Gothic type; his smallest character is more meagre than the one with which the present work is printed. That this Bible was executed before 1467, it seems reasonable to conclude. La Serna Santander inclines to think that it may have been printed at Strasbourg, by Eggesteyn. *Dict. Bibliogr. Choisi*, &c. vol. ii. p. 199, 201. De Murr is also worth consulting: *Mem. Bibl. Publ. Norimb.* pt. i. p. 341, 347.

Another opinion has been advanced (and properly refuted by Steigenberger), that the present Bible was executed in the office of Fust. But if this opinion be entertained from an examination of the types of the 'Offices of Cicero' printed in 1465 and 1466, it is erroneous. I have not only carefully examined the typography of this Bible with the printing of the volumes of 1465 and 1466—side by side—and noted the palpable difference between most of the Capitals (the M, H, and P, among others)—but have traced the smaller ones upon transparent paper; and, in endeavouring to verify the same, have found the types of this Bible taller and broader. They have, at first glance, a characteristic similarity; but those in the Offices are shorter, thicker, and less elegantly proportioned. Whether Fust and Schoeffer used two sorts of small letter, or had two different founts of the same, I cannot take upon me to determine. I believe that only one fount of their small letter is known.

But this type differs also from that of the bible supposed to have been printed in 1466, at Strasbourg, by MENTELIN.* If so, it may be the pro-

* Of this exceedingly rare Bible, the late Bishop of Ely had a fair copy, of which the following is a succinct account. It commences thus, on the recto of the first leaf:

Ruder Ambrosius der hat
vns pracht ein cleine gab. Do
mit hat er auch praucht die

This column has 58 lines: a full column contains 61: of the width of 3 inches and a half, and 11 in height. At the bottom of the second column, on the reverse of the last leaf of the volume, (being the 5th of the table) we read as follows:

Lobt den herrn in seinen heyligen lobt in in der vest
nung seiner tugent lobt in in seinen tugenden lobt
in nach d' menig seiner grosesung. Amen.

The types in this impression are somewhat different from those in the above; they are also more worn, and less skilfully worked. Of the paper, Seemiller speaks perhaps a little too strongly, when he praises its 'whiteness and strength, and being somewhat like vellum.' His account, which was published before Steigenberger's, although in the same year with it, is copious and valuable. He gives the manuscript inscription in the Stuttgard copy of it upon the authority of Nasts: which assigns this work to the press of Mentelin, in the year 1466. *Incunab. Typog. Fasc.* i. p. 6-9. Steigenberger fixes it almost beyond a doubt. In the Electoral Library at Munich there is a copy of it, in which there are two ms. observations—the one of the date of 1467—being that of the illuminator, at the end of the prophet Jeremiah; the other is at the end of the Apocalypse. In this latter, after mention made of the genealogical respectability of one Hector Mulich, it is added, '1466, 27 Junio, ward dicz buch gekaft vneingepunden vni 12 Guld:' that is, 'on the 27th of June, this book was bought unbound for 12 guilders.'

That Mentelin exercised the art of printing before this period, is unquestionable. 1st. In the Papal Chronicle, published by Philip de Lignamine at Rome, in 1474, (reprinted at the same place in 1476: see Schwarz *Prim. Quæd. Doc.* pt. i. p 84) sub Anno MCCCCLVIII, it is said: 'Johannes quoq; Mentelinus nuncupatus apud Argentinam eiusdem provincie ciuitatem: ac in eodem artificio peritus totidem cartas [sc. trecentas] per diem imprimere agnoscitur.' If it be objected that this is a mere brief unsupported entry, we may consider, 2dly: In a rare and early-printed work of St. Austin 'de arte prædicandi,' it is said by the editor in the preface, that the only and best way of giving publicity to the work upon which he had bestowed so much care, was, by entrusting it to the prudence of John Mentelin, a resident at Strasburg, and master of the art of printing, &c. The same book was committed to the care of Fust, and was subsequently published by him. [The reader will find this point fully discussed under the article ST. AUSTIN; post.] As no mention (observed the late Bishop of Ely) is made of Schoeffer in this extract, it seems obvious that this work of St. Austin was published before 1466:—3dly. The type of this Bible exactly corresponds with that of Mentelin's, in this treatise of St. Austin 'De Arte Prædicandi'—published at Augsbourg; which may induce a belief that they were both printed about the same period. 4thly. The ms. inscriptions in the Stuttgard and

duction of a printer whose name cannot be correctly ascertained; unless Mentelin himself, of whom it must be confessed we have not much information, should happen to have printed with two founts of nearly the same character. It only remains to add, that Steigenberger is justified in praising the fineness of the paper, and the blackness of the ink, of the present impression. The copy under consideration is fair and perfect; being, occasionally, elegantly illuminated; and is handsomely bound in hog-skin. The late Bishop of Ely had also a fine perfect copy, bound blue in morocco, in two volumes.

26. Biblia Germanica. *Without Date, or Printer's Name: but executed at Augsbourg, probably in the year* 1473. Folio. 2 vols.

These are the most magnificent volumes of ancient editions of the sacred writ, in the present collection. The paper has the strength of cartridge drawing-paper, and is of a mellow pleasing tint. The type is large, broad, and handsome; and from the resemblance of the capitals to some fac-similes published by Braun,† it might be apprehended that this edition was executed by Ambrosius Keller: but it seems almost certain, from a comparison of the type with that of the 'Speculum Humanæ Salvationis,' and 'Thomas a Kempis,' described in the ensuing pages, and undoubtedly printed by G. Zainer, that the present work is the production of Gunther Zainer's press, at Augsbourg. Panzer, who has described this Bible with considerable minuteness, is of this latter opinion; see post: and Zapf, in his *Augsburgs*

Munich copies are different in themselves: and seem both to have been executed, without a knowledge of each other: yet they both attest nearly the same thing, or assign it to the same printer. There is every bonâ fide mark about them. And 5thly, it is well known that the Emperor Frederick granted a patent of nobility to Hector Mulich in 1466. These are the judicious observations of the late learned owner of this volume, condensed from the German of Steigenberger, and translated by him into Latin. A few additional remarks have been supplied by myself. The Bishop thus emphatically concludes: 'Cum hæc Biblia inter libros omnium rarissimos censenda, non est quin magnopere læter, tam multa testimonia ad eorum ætatem estimandam inter se consentientia reperiri.' The reader, if he pleases, may consult Clement, vol. iii. p. 305; De Murr, *Mem. Bibl. Norimb.* pt. i. 348-351; and La Serna Santander vol. ii. p. 201. See also M. Beloe's *Anecdotes of Literature and Scarce Books;* vol. iii. p. 14. Lambinet, *L'Orig. de l'Imprim.* vol. i. p. 253-7, has a curious notice about an ancient printed catalogue of Mentelin's books: in which, however, this Bible is not described. Lambinet's own conjectures are similar to the preceding, but they are not quite so fully stated.

† *Notit. Hist. Litteraria,* Part II. Tab. I.

Buchdruckergeschichte, 1786, 4to. pt. i. 142, refers particularly to Panzer, Nasts, J. M. Goke, and Magnus; the latter of whom wrote a disquisition upon the Bibles printed in Lower Saxony. But the evidence adduced by De Murr, and hereafter specified, seems conclusive in behalf of Gunther Zainer's being the printer of these volumes. This impression has escaped the researches of Vogt, Clement, Bauer, Seemiller, and most of the later bibliographers.

It begins, on the reverse of the first leaf, with a register of the books in the Old and New Testaments; which fills the first column and a little more than half of the second. On the recto of the ensuing leaf begins St. Jerom's epistle to Paulinus, with a large printed capital initial B, extending from the 1st to the 15th line, inclusively. On the recto of fol. IIII. begins St. Jerom's preface to the Pentateuch. On the recto of fol. V. begins the first chapter of Genesis, with a very singular capital initial, of which the following is a fac-simile:

The first volume terminates on the reverse of fol. CCLXX, at bottom of the second column; the last sentence being printed in red. In this volume is a singular circumstance of, apparently, a leaf sub-

sequently printed, and inserted, just before the book of Esdras, between fol^{a}. clxxxv. and clxxxvi. It is composed of thinner paper, and is of less dimension than the usual leaves: having the following, at the bottom of the only column in the leaf, printed in red.

> Ein ende hatt das gebett manasses
> des kunigs iuda. Vnnd vahet an die
> vorred sant Jeronimi des priesters in
> das buch Esdre.

The second volume begins on fol. CCLXXj. rect. with Ecclesiastes: having a wood-cut capital initial of Solomon seated upon his throne.

On the reverse of fol. CCCCXXI. the Old Testament ends:

> Eyn ende hat das ander buch der streiter
> das man nennet zu latein machabeorū.

On the recto of the ensuing leaf, numbered I. begins the prefatory epistle to St. Matthew's Gospel. On the reverse begins the Gospel itself, with a large wood-cut of similar dimensions to the foregoing.

The New Testament concludes on the recto of fol. Cx. at top of the second column, thus—printed in red:

> Dis durchleuchtigost werck der gantzen
> heyligen geschrifft. genandt die Bibel fur
> all ander vorgedrucket teutsch biblen. lau
> terer. klarer. vnnd warer. nach rechter ge=
> meinen en teutsch dañ vorgedrucket. hat hie
> ein ende. In der hochwirdigen keyserlichen
> stat Augspurg. der Edlen teutschen Na=
> tion mit die mynst. Sunder mit den nep=
> sten eben gelepch genēnet zu gantzem ende
> Umb wollich volbringung. seye lob. glori
> vnd Ere der hochen heyligen driualtigkeit
> vnd eynigem wesen. Dem vater vnd dem
> sun. vnd dem heyligen geyst. Der da lebet.
> vnd regperet got ewiglichen Amen.

This edition is printed in double columns, containing 532 leaves, and having 58 lines in a full page. There are neither signatures nor catch-words, but running titles; and the folios are twice numbered upon the same leaf: viz. on the outer margin of the recto, and on the inner margin of the reverse: a circumstance perhaps peculiar to the present work. In regard to the period of its execution, Panzer, who in his *Annalen der altern deutschen Litteratur*, 1788, 4to. p. 14-15 gives a sufficiently minute account of the edition, fixes it between the years 1473-5. But from De Murr we learn that, in an old book of entries of benefactors to the Carthusian Monastery at Buxheim, there is one of the date of 1474, in which the name of 'dns Gunther impssor ciuis auguste, &c. occurs, as the printer and donor of certain works, and among them of 'the Bible in the vulgar tongue, in super royal form.' Another entry informs us of the death of Gunther Zainer in 1478—'impressor librorum, ciuis Augustensis benefactor huius domus.' See the *Memorab. Bibl. Norimb;* pt. i. p. 351-3. According to Brucker it was printed between the years 1470—1477; either by Baemler or Sorg. Consult *Bibl. Bunav.* vol. i. p. 24, where some specimens are exhibited of the readings of the text ('Caeterum ipsa versio multis in locis inepta et ridicula de ignorantia Interpretis testatur,' &c.). These volumes are printed in fine black ink; and, from their dimensions and condition, have a magnificent aspect. This copy is in its legitimate state, and is beautifully bound in blue morocco. A copy of this edition is also in the Royal Library.

27. Biblia Vulgata Germanica. *Printed by Anthony Sorg. Augsbourg.* 1477. Folio. 2 vols.

We will first give a bibliographical description of the volumes.

Hie hebt an die vorrede oder die epistel des hailigē priesters sant Jheronimi zu pau limum von allen gotlichen hystorien der buch er vnder der biblen Das erst capitel

This is the beginning of St. Jerom's prefatory epistle, and is printed at the top of the first column, over a wood-cut of the Saint, with a cardinal's hat on, sitting in his chair, with a pen in his hand and books before him. A lion couchant at his feet. The epistle to

Ambrosius ('Bruder ambrosius') begins below: the capital initial B, is printed—and resembles, on a small scale, the first capital initial of the Psalter of 1457. The preliminary epistles of St. Jerom (including that to the Pentateuch) occupy the first 8 pages; on the recto of fol. v. begins the first book of Genesis; with a wood-cut of the Almighty creating the world, and Adam in the centre. The creation of Eve is represented, by the usual wood-cut, in the 2d chapter. Every book in the Old and New Testament is preceded by a wood-cut. The folios cease to be numbered after fol. viij. The first vol. ends at the conclusion of the Psalter, at the 2d column:

DEO GRACIAS
Eyn Ende hat Die weyſsagunge Oder der
pſalter des kunigklichen Propheten dauid.
Und hebet an die vorrede Jheronimi vber
das buch der ſpruch des weyſen kunigs Sa-
lomonis. Die epiſtel ſancti Jheronimi Des
prieſtres zu Cromatium vnd Eliodorum
beyd Biſchoff von den buchern Salomonis.

The 2d vol. begins with the prefatory epistle to the book of Proverbs: a portrait of Solomon being over the first chapter. The Old Testament ends thus:

Ein Ende hat das ander Buch machabeorum
Das man zu Teutſch nennet der Streitter.
Auch endet ſich Hie das Teſta
ment Der Alten Ee.
M. CCCC. LXXVII.

Beneath, is a curious wood-cut of a child riding on an ass, whose knees are bended: a bandage is round the child's eyes: a crown falls from his head; and a goat's head with instruments are in his left hand. Before him is a man with a long sword, who has just cut off the head of another man: the head lies on the ground, encircled by a glory: from the position of the dead body, the person appears to have just entered the room.

New Testament 111, leaves. The wood-cuts, are vaguely said by La Serna Santander, to be the same as those introduced into the first German Bible without date: *Dict. Bibliogr. Choisi*; vol. ii. p. 204. Santander, however, might have referred to Braun's copious account of an early German Bible; *Notit. Hist-Lit. de Libris*, &c. pt. i. p. 116; which seems to be borrowed wholly from Panzer *de Bibl. Germ.* p. 61; *Annal. Litterat. German.* p. 13. In his description of the *other* German Bible, of the same date as the present, (*id.* p. 208) the French bibliographer has omitted to inform his reader that a copious account of the 1st volume of it, is given by Seemiller, *Incunab. Typog.* pt. ii. p. 3; which has been borrowed by Fossi, in his *Catalog. Bibl. Magliabechi*; vol. i. col. 346.

The present copy is bound in russia, and was in the Crevenna Collection: see *Bibl. Crevenn.* vol. i. n°. 145.

28. Biblia Germanica. *Printed by Koburger. Nuremberg.* 1483. Folio.

This is said by De Murr to be the first German Bible printed at Nuremberg: *Memorab. Bibl. Publ. Norimb.*; pt. i. p. 356. From the same authority we learn that the wood-cuts, with which it is embellished, had been introduced into a German Bible printed at Cologne, in 1480, by Quentel; and afterwards in the famous German Bible of 1522, printed at Halberstad; concerning which latter, Seelen is copious and instructive; observing, on the authority of its epilogue, 'that it is written in the pure German language:' *Selecta Litteraria*: p. 398-426. But it is to Clement that the reader must refer for the most copious, minute, and interesting account of this impression: 'Le papier, les caractéres ornés (says this latter bibliographer), les figures enluminées et fort bien gravées en bois, tout y réjouït la vue: et donne une idée agréable du degré de perfection auquel on avoit conduit l'art de l'imprimerie, environ trente ans après l'invention des lettres mobiles: see the *Bibl. Curieuse*, &c. vol. iii. p. 327-332. The authorities referred to by Clement, are almost innumerable. Amongst them we learn, from Reimannus, that Nicolas Syber was probably the author of this version, in which are a few alterations and amplifications; and which gave rise to the more close and severe text of the edition of 1522. Michaelis, Sincerus, and Weislinger, are formally quoted by Clement, to explain certain angels in the wood-cuts of the Revelations, whether they had any allusion to the Pope. In regard to these cuts,

De Murr thinks, wildly enough, that they were probably designed by Wolgemuth, and cut in wood by Pleydenwurf. The copy described by him was in the Solger collection; where it is noticed—'cum multis figuris ligneis ridiculis coloribus depictis:' *Bibl. Solger*, pt. i. p. 9, n^os. 68-69. It remains to give a brief account of the copy before us.

The first running title, on the recto of the first leaf is 'Das erst Blat:' beneath, at top of the first column,—

Hie hebet an die Epistel des heyligen prie-
sters sant Jheronimi zu Paulinū vō allen got-
lichen buchern der hystori.

The epistle of Jerom to Ambrosius follows; which concludes at the second column of fol. IIII. rect. Then, St. Jerom's preface to the Pentateuch. On fol. v. rect. begins the first chapter of Genesis, beneath a large wood-cut of the creation of Eve. The cut at fol. XXVIII. rev., of Jacob coming down to Pharoah's court, is not very unlike the one given in the 'Four Histories' by Pfister; post. The folios are regularly numbered, in large roman capitals, from the beginning to the end of the volume. On the recto of fol. CCCCLXX. the Gospel of St. Matthew begins, without any titular prefix, or division from the Old Testament. Beneath is a singular wood-cut of St. Matthew, seated in a Gothic chair, viewing Abraham, and David, with a crowd of successors, standing before him. There are no cuts in the Gospels, except at the head of each evangelist; but the Apocalypse, the favourite subject for graphic illustration, abounds with them. On the reverse of fol. CCCCCLXXXIII, at bottom of the second column, is the colophon in 19 lines; for which see Clement, De Murr, and Panzer's *Annalen der altern deutschen Litteratur*, p. 133. The gothic type of this Bible is round and handsome, and much more pleasant to the eye than that of Koburger's Latin Bible of 1475; although De Murr's fac-simile of it, in the 7th plate of the work before referred to, pt. i, is very defective. This copy is in ancient calf-binding, with gilt leaves.

29. Biblia Lingua Saxonica Inferiori. *Lubec.* 1494. Folio. 2. vols.

This edition, says Vogt, is in great estimation; as well on account of its rarity, as of its whimsical gloss or commentary:* which,

* In the III. ch. of Genesis, v. 16, where Eve is told she shall be henceforth under

although said, in the following title, to be that of Nicholas de Lyra, would seem, from Seelen's *Selecta Litteraria*, p. 241-2, to have been composed, in part, by Hugo de St. Victor and other early commentators. Clement, *Bibl. Curieuse*, vol. iii. p. 335, has a very interesting notice of this Bible; but the following will not be found superfluous.

It begins thus, on the recto of the first leaf:

> De Biblie mit vlitigher achtinghe: recht na deme. latine in dudesck auerghesettet Mit vorluchtinghe vnde glose: des hochghelerden Postillatoers Nicolai de lyra Vnde anderer velen hilligher doctoren

On the reverse, at top, commences an abridged account of the contents of the Books in the Old and New Testaments. The prefatory epistle of St. Jerom, beneath a very large wood-cut of himself and a lion, follows. The third chapter of this preface commences thus:

> ¶Dat drudde capitel
> nde ok segghe ick dit nicht. dat yn my
> des ghelikes wes sy* darūme dat ik des
> se exemple secht hebbe. dat du scalt cōne
> myner wetenheyt to mi kamen // dat du
> van mi wat horen willest. edder lerē moghest. mē wo
> dine hette* tolerende // vñ din vlid tolerende.

The book of Genesis commences under a large and splendid wood-cut, of the creation of Adam and Eve. On the reverse of G vj, (second alphabet) the Psalter ends, with the first volume. The second volume begins with the preface of St. Jerom, preceded by the same wood-cut as before

the power of her husband—the commentator remarks: 'not only under his control, but under his severe discipline: subject to be beaten and bruised by him.' Vogt, p. 145, who is indebted to Seelen's very particular account of this impression, calls this 'glossa risu dignissima.' On consulting Seelen, I find he observes that the gloss, here given, is as old as the 12th century; and that De Lyra passes over the passage in silence. He adds, what is ludicrous enough, that Kortholtus, in his *Tract. de Var. Script. Edit.* p. 245, labours to soften the apparent harshness and absurdity of this interpretation. But another biblical critic defends it, by saying that, 'it is a part of the conjugal office to inflict stripes upon a disobedient wife.' *Idem*; p. 242.

described; having at top 'vorrede in de boeke salamonis.' At the end of the second book of Maccabees;

Hyr endeghet sick dat ander boek der Machabeen
Vñ dar to alle boeke des olden testamentes.

having nearly a similar conclusion, in larger characters, beneath. Then commences the Gospel of St. Matthew, preceded by St. Jerom's epistle, with the cut before mentioned. The volume concludes on the recto of the last leaf, almost at the bottom of the second column, with a long colophon; of which the last ten lines are here subjoined.

Vñ ok aller hemmelschẽ rpd
derscop spreke wi danknamicheit. mpt welkerer hulpe
vñ vorbiddinghe dpt hilghe werk in ene hulpe der hil
ghen menẽ loueschen kerken. mit groter achtinghe vñ
vlite ghebetert is. vñ grundliken auergheseen. Vnde
mit delsen erne bokstauen ghedrucket. vnde gelichliken
vullebracht. vormiddelst Steffen arndes. in derkep-
serlikẽ stad lubick Jnt iar vnses heren M.cccc.xciiij.
vp dẽ dach der hilghen wedewen sunte Elizabeth. de
dar was de xix. dach des manten Nouembris.

From Seelen, as before referred to, it would appear that the intrinsic value of this impression is very considerable. 'In former times the Low German language was the usual vehicle for a vernacular version of the Scriptures; so that the present text is no trivial help for the understanding of some of the earlier editions of Luther's Bible. Although some parts of the commentary may not bear the test of severe critical investigation, yet there are others not void of propriety and sound sense; and, considering the age in which it was probably composed, it breathes a spirit of liberality not usual in the ancient times of Papacy. Seelen tells us to compare some parts of the gloss with the graphic illustrations; and reminds us of the cut of eating the forbidden fruit, as noticed by Mayer. See his *Selecta Litteraria;* p. 173, 213, 225, 226, 238; where, at the commencement of the dissertation, he remarks upon the rarity of the impression.

These are magnificent volumes, adorned with large wood-cuts, many of them very spiritedly designed and engraved. There are running

titles, and signatures; but neither catchwords nor numerals. The capital initials are all ornamented and printed. The type is rather small, but bold. The press-work is admirable; the ink being a fine jet-black, and the paper of a brown tint, and strong texture. It is undoubtedly a noble work, and the first bible printed in the Low Saxon tongue. According to Panzer, *Annals of German Typography*, p. 209, the purity of its text is equal to its rarity and beauty. La Serna Santander is both brief and superficial; vol. ii. p. 205: and De Bure has omitted to notice it. De Murr is indebted to Seelen and Goetz: *Mem. Bibl. Norimb.* p. i. 359. See also *Bibl. Solger*, pt. i. n°. 72. In blue morocco.

30. Biblia Germanica Martini Lutheri. *Printed by Peypus. Nuremberg.* 1524. Folio. 3 vols.

The first volume has the title of 'Das Alte Testament mit fleyss verteutscht. M.D.XXIIII.' at the top of a large wood-cut divided into compartments; having a picture of an old man kneeling before a crucifix with a glory round his head, and a curtain behind him. At the back of the title is a list of all the books in the Old Testament; concluding with Malachi. On the recto of fol. 2, commences the prologue or preface of Luther, having the running title 'Vorrede.' This preface terminates on the reverse of fol. 5: then a blank leaf. The sacred text commences on the recto of fol. I. beneath a large wood-cut of the creation. The first volume concludes on the recto of fol. CVI, with 'Das Ende der bucher Mose.'

The second volume has the following title over a large wood-cut of a man sitting in complete armour, with his right hand grasping a battle axe: 'Das Ander teyl des alten Testaments mit fleyss verteutscht. M.D.XXIIII.' It commences with Joshua, and the folios are consecutively numbered as far as fol. CXLII, when we have the following colophon at the end of the book of Esther: 'Gedruckt zu Nuremberg durch Friderichen Peypus. M.D.XXIIII.'

The remaining books of the Old Testament, forming the third part or volume, are preceded by a large wood-cut title-page of the crucifixion, having this title over it: 'Das dritte teyl des Alten Testaments mit fleyss verteutscht. M.D.XXIIII.' On the reverse, is a list of the books contained in it; beginning with Job and ending with Malachi. On fol. II. commences Luther's prologue to the book of Job,

This volume of the present copy contains nothing beyond the Canticles of Solomon: 'Eine des hohen liedes Salomo.'

The New Testament, which forms the fourth volume, has the following title over a large wood-cut of the adoration of the Shepherds, 'Das Neue Testament mit fleyss verteutscht. M.D.XXIIII. On the recto of the following leaf, numbered 2, commences the prologue. On the reverse of fol. 3, is a list of the contents of the New Testament. On the recto of fol. 4 commences a Register, which concludes on the recto of fol. 16: the reverse blank. Then commences St. Matthew's Gospel, on the following leaf numbered I; and the volume concludes with the Revelations of St. John, on the reverse of fol. CXLIII, with this colophon:

Gedruckt zu Nuremberg
durch Friderichen
Peypus
M. D. XXIIII.

Without pretending to determine the priority of certain impressions of Luther's version of the Old and New Testaments, it may be as well simply to state the discrepancies and contradictions which appear among bibliographers, concerning them. In the *Hist. Biblioth. Fabricianæ*, vol. i. p. 25-28, the first impression of the New Testament is said to have been published in 1522; that of the Pentateuch, in 1523; of Joshua, and as far as Job, in 1524; of Job, the Psalms, Proverbs, Ecclesiastes, and the Canticles, in the same year: of Jonas and Habbakkuk, in 1526: of Zacharias, in 1527; of Isaiah, in 1528; of Ecclesiasticus, or the Book of Wisdom, in 1529; and all the Prophets in 1532. In 1533-5 Luther published a complete and revised edition of the text of the Old and New Testaments.* *Schmid de Vita Lutheri, a*

* 'A most fair and beautiful copy of this impression, ON VELLUM, with colored plates, in the finest preservation, and bound in crimson velvet, with two cases,' was sold for 52*l.* 10*s.*, at a sale of books in Pall Mall, A.D. 1804; no. 248. Mr. Edwards has also a vellum copy of this edition; which copies are said to have been printed at the cost of Frederick, the Elector of Saxony. Whoever wishes to peruse a critical account of this edition, should consult Seelen's very valuable *Selecta Litteraria*; from p. 173 to 210. The commencement of Sect. II. of this disquisition is not a little singular: 'Quis sit auctor, vel quinam sint auctores huius Bibliorum versionis, nusquam diserte legi relatum.

Grischovivo, 1742, 8vo. p. 201. In 1535 he commenced his commentary upon Genesis, which he did not finish till 1545. *Ibid.* In *Reimannus's Access. Uberior. ad Catalog. Bibl. Theolog*, 1747, 8vo. p. 119, the first edition of the first part of the Bible, is described as containing Luther's preface, and the Pentateuch, on cxxxx leaves: at the end is a list of errors, which shews that the impression was yet in its infancy. The second part, according to the same authority, has a title exactly like that of the second volume above described; yet the colophon is not only different, but has no date. These are called by Reimannus 'the most rare editions, and scarcely found in the best furnished libraries; being the first and most ancient impressions of Luther's version; and although no date is subjoined, they were in all probability published before 1525.' It is clear, from the last cited authorities, that an impression of the first two volumes, of the date of 1524, was unknown to them.

Clement had seen the third volume, beginning with Job and ending with the Canticles, in the library of the Duchess Dowager of Brunswick, having the same colophon and date as have been here before described. As the Prophets and the Apocrypha were not published till 1532, Clement properly adds, that an edition of these must be procured in order to make the four parts or volumes of the Old Testament complete. *Bibl. Curieuse*, tom. iii. p. 345, &c. Panzer, in a work expressly devoted to an account of Luther's Bibles, notices, according to Vogt (edit. 1793, p. 136), an edition of the Old and New Testaments, printed at Basil in 1523; which Engel calls 'ex omnium rarissimis, paucissimis visa et memorata:' the Old Testament being in three parts, and dated 1523-4. Then follows, according to Vogt, an edition of 1526; described 'as beyond doubt the first and rarest of all!' but his editor of 1793 properly corrects such an absurd error. Yet Freytag expressly notices an edition of the date of 1523, from the Pentateuch to Esther, with cuts, in folio; calling it 'without doubt the first; and more ancient than the Basil edition of the same date.' A copy of it was in the library of Peter de Ludwig, whose memorandum in it is copied in the note below.'* *Analect. Litterar.* vol. i. p. 106. I have examined

Parum autem abest, quin existimem, esse eosdem, qui IOANNIS BVGENHAGII auspiciis Biblia in linguam, qua Saxones vtuntur inferiores, transtulerunt.'

* 'Prima (ait P. de Ludwig) haec est editio Lutheri versionis bibliorum an. 1523, litteris Lutheri (Michael Lother) exscripta. Vt vero dies diei est magister, resque aliae a paruis initiis euaserunt maximae; causae ad cognoscendum faciles sunt, qui vltimas, quae nos hodie Luthero debemus, distent a primis. Lucas Cranach plerarumque imaginum quae hic exhibentur, auctor est, fictorque. Liber rarus est, mihi inter tot librorum myriades semel visus, emtusque, 1709. Sermone habeo aliorum, quod et ipse Lutherus,

the indexes of Seckendorf's celebrated History of the Reformation, in three folio volumes or parts, but as far as I can trace the references, no particular information relating to these impressions is contained in this history.

Not satisfied with these authorities, I have consulted Sleidan, Melchior Adam, and Brandt. It is a little extraordinary that the former, who notices with scrupulous minuteness the inferior and controversial writings of Luther, should have omitted (as far as my own examination of his book enables me to state) Luther's German version of the Scriptures: see lib. III. IV. and index Art. 'Luther.' If any version had appeared in 1521, we may conclude that it would have been acknowledged by Luther himself in his interview with Eckius; a lawyer, who had been sent expressly from the Emperor to examine Luther concerning the truth of certain publications attributed to him—the whole of which were freely admitted by the great Reformer. Bohun's translation of *Sleidan's History of the Reformation;* 1689, fol. Book III. IV.* Melchior Adam in his Life of Luther thus decidedly observes: 'Hoc anno (1522) prodiit primum N. Testamentum, in eremo illa Germanicè à Luthero redditum, et postea suâ atque Melanchthonis operâ elimatum.' *Vitæ Germanorum Theologorum:* 1706, fol. p. 59: where Luther's works, vol. ii. ep. p. 55, &c. are referred to.

Brandt, whose account of Luther is very interesting,† is neither precise nor particular as to the exact period when this important version first appeared. Under the year 1530 he observes: 'They likewise

et eius adseclae, serio quæsiuerint omnia huius voluminis exempla, ad extinguendam operis tantopere imperfecti memoriam.' *Ibid.* It would also appear, from the catalogue of Count Bunau's books, that the first impression of the New Testament was in 1522. *Bibl. Bunav.* vol. i. p. 30. De Murr borrows from *Bibl. Solger,* pt. i. p. 10, &c. which is worth consulting.

* Those who purchase this respectable and moderately priced volume, should look well to the two heads of SLEIDAN and POPE LEO X, engraved in a fine manner by Faithorne: the first forms the frontispiece, and the second faces p. 50. The impressions of them, in my own copy, are very good: that of Leo being much finer even than any recently published. The portraits of the Elector Frederick and of Melanchthon, are copies by another hand from old prints. I possess the original of Frederick, spiritedly engraved by Aldegreve.

† At p. 40, A. D. 1521, Brandt gives us the 'first placard put in use' against Luther; which the translator has caused to be printed in black letter. If the N. T. had been previously published by Luther, I think it would have been expressly noticed: although this placard anathematises all his books generally: calling their author 'not a human creature, but a devil in the figure of a man.'

translated Luther's New Testament into Low Dutch, and afterwards his Bible; but it was not published till several years after; and it has been since observed, that this important work is deficient in several points. One of the first printers was condemned to death for it, and beheaded.'* *History of the Reformation in and about the Low Countries*; vol. i. p. 59. 1720, fol. This Low Dutch translation of the Bible, from the facts before mentioned, could not have taken place in 1530-1: the period here assigned to it. We may now return to these exceedingly rare volumes, and only observe that they want the 'Prophets,' of the date of 1532, to render the edition complete. In other respects they are a magnificent production: being printed in a large type with jet-black ink, upon stout and excellent VELLUM, and having a great number of capital initials, spiritedly cut in wood, which contain historical or other subjects, treated of in each chapter. They have signatures, catchwords, and paginary numbers. The present copy is handsomely bound in blue morocco.

I will conclude this account of the early impressions of Luther's Bible, (compiled not without difficulty, and perhaps somewhat incomplete) by noticing a curious anecdote related of one of the original printers of them, John Lust of Wittemberg. 'It is reported (says Paul Pater) of this printer, that being about to die, he demanded of Luther whether God would forgive the crime of his having sold the Reformer's version of the Bible at a MORE ADVANCED PRICE than usual?' *De Germ. Mirac. &c. Dissertatio*, 1710, 4to; p. 87.

* What here follows may be worth subjoining: 'Somebody afterwards made a collection of the most comfortable passages in the Scripture, and published them under the title of the *Well of Life*. But this little tract, which contained nothing but the very words of the Bible, without any comment or explanation, and seemed to be calculated for reducing men from the blindness of superstition to the true knowledge of God and Christ, became very obnoxious to the zealous defenders of popery: insomuch, that a certain Franciscan Frier of Brabant took a journey to Amsterdam on purpose, where it had been first printed, bought the whole impression, and burnt it; but it was afterwards reprinted in several places.' BRANDT.

Italian Bible.

31. Biblia Italica *Without Name of Printer, or Place.* 1471. Folio. 2 vols.

As this is a very uncommon edition, and as it is in all probability the first impression of the particular text which it contains, it may be essential to describe it more minutely than has hitherto been done. On the reverse of the first leaf begins a table of all the books of the Old Testament:

'Tabula de ilibri de tuto iltestamento uechio.'

This occupies the first column. On the second column commences a table of the chapters in the Book of Genesis; followed by similar tables of the remaining books in the Old Testament. These occupy eight pages, or four leaves and a half. On the recto of the ensuing leaf begins the prologue of St. Jerom:

QUI COMINCIA LA SOLEMNE EPISTOLA DI SANCTO HIERONYMO AD PAVLINO SACERDOTE REPORTATA PER PROLOGO SOPRA TOTTA LA BIBLIA.

C. I.

This epistle, with St. Jerom's preface to the Pentateuch, occupies 4 leaves. On the reverse of the ensuing leaf begins the first chapter of Genesis, which has six blank spaces (exclusively of the one for the capital initial N) for the illuminator to represent, with his pencil, the acts of the Creator in the first six days of the creation of the world. In the present copy these spaces are filled with ancient and not

incurious water-coloured drawings. The chapter itself has the following head title:

BIBLIA IN LINGVA VVLGARE TRADVTTA: LO PRIMO LIBRO SECONDO LA LINGVA GRECA E CHIAMATO GENESIS: CIOE IN LATINO GENERATION: IN LOQVAL SI MANIFESTA LORIGINE DILMONDO. .C. I.

The following are the first three verses:

EL PRINCIPIO creo idio lo cielo et la terra. Ma laterra era uana & uota. Et le tenebre erano sopra la faccia dellabisso & lospirito di dio era portato sopra lacque. Disse idiosia fat ta la luce e fata e la luce & idio uide che la luce era buona & si diuise la luce dalle tenebre. Et appelloe la luce die: & le tenebre nocte. & tra il uespro & la matina lo di uno & primo.

The first volume ends with the Psalms, on the reverse of fol. 314:

FINISSE IL PSALTERIO DI DAVID.

The second volume commences with the Proverbs of Solomon; preceded by St. Jerom's prefatory discourse.

PROLOGO. DI. SAN. IERONIMO. SVPRA. ILIBRI. DISA LOMONE

The Old Testament concludes on the recto of fol. 207:

Quiui finiscie lultimo libro deltestamento uechio.

On the recto of the ensuing leaf begins St. Jerom's prologue to the New Testament, followed by that to St. Matthew's Gospel; occupying both sides of the leaf. Then commences, on the recto of the succeeding leaf, the Gospel of St. Matthew; from the XXVIIth chapter of which

is the subjoined brief specimen,* for the purpose of comparing it with Malermi's version. On the reverse of fol. 332, the colophon is as follows:

QUIVI FINISSE LAPOCALIPSIS ET EIL FINE DEL NOVO TESTAMETO.

M. CCCC. LXXI. INKALENDE. DE OCTOBRIO.

On the recto of the following leaf is a table of the Books in the New Testament.

This edition is printed in a stout roman type, in long lines, having the note of interrogation rather delicately executed. A full page contains 50 lines. The chapters are marked in capital numerals, and there are running titles in capitals: but neither signatures, catch-words, nor numerals. The first volume contains 314, and the second 332, leaves; according to the ancient manuscript figures in the present copy. These volumes have a noble aspect in point of size and general condition: a few of the leaves, however, are stained.

In the first Crevenna Catalogue, which was composed by Crevenna himself, there is a long note subjoined to the account of this edition, which is worth translating. 'Richard Simon, *Hist. Crit. des Versions du N. T.*: Le Long, *Bibl. Sacra*, vol. i. p. 354. edit. 1723; and Maittaire, *Annal. Typog.* vol. i. p. 300, upon the faith of him; Orlandi, *Orig. e Prog. del. Stamp.* p. 293; the authors of the folio Catalogue of the Royal Library, and De Bure, *Bibl. Instruct.* vol. i. n°. 68, all mention this edition as the translation of Malermi; the true impression of whose text was printed by Vindelin de Spira, at Venice, in the same year, in the month of August. Maffei,† Haym,‡ Zeno in his

* et puoseno sopra ilsuo capo lacagione perche lauenano crucifixo dicendo. Questo e Iesu Nazareno re de Iudei. Et crucifix ero con lui duo latroni: luno dal lato mancho: & laltro dal lato diritto. Et molti che passauano innanci alui ilbiastemauano et menauano ilcapo & diceuano. Vah tu che diceui de destrugere iltempio didio: & in tre giorni lodoueui refare: salua temedesimo: & se tu sei figliuolo didio descendi de la cruce:

† *Traduttori Italiani*; p. 21.

‡ *Bibl. Italiana*; vol. iv. p. 269, edit. 1808: where, however, no mention is made of the present edition—and that of Spira is but superficially noticed.

notes on Fontanini, * and Paitoni,† are all persuaded that this translation is by a different, and unknown, hand. I am also (says Crevenna) of the same opinion, which seems founded on solid grounds; and which attaches to this edition a particular merit, and renders it of more consequence than if it was the second publication of Malermi's version.' After a brief description of the volumes, he continues thus: 'I have been the more inclined to extend this description, because Paitoni, who, of all the forementioned bibliographers, has given the most exact account of this Bible, from the fine copy of it in the Pisani Library at Venice, which he had 'sub oculis'—has not been scrupulously exact either in orthography, or in verbal extracts—a circumstance, the more necessary when treating of a book so ancient and rare as is the present. I may also remark, that this edition is equally admirable for its type and paper. This copy (concludes Crevenna) is defective in the margins of the first volume; which are much smaller than those of the second: these latter being large and perfect.' Consult *Bibl. Creven.* vol. i. p. 15-17: edit. 1775, 4to. The copy there described, was Consul Smith's.‡

There is also a tolerably good account of this edition in the first published catalogue of the Pinelli Libray; *Bibl. Pinell.* vol. iv. n°. 1. edit. 1787; from which it is evident § that the present copy was formerly in that collection. De Bure says that the chief variations in this edition, from Malermi's version, are in the Old Testament: his account is not quite literally exact. See *Bibliogr. Instruct.* vol. i. n°. 68. There was a copy of this edition in the Gaignat collection, printed UPON VELLUM, which was purchased for the Duke de la Valliere for 500 livres; and which was sold, at the sale of the library of the latter, for 720 livres. *Cat. de la Valliere;* vol. i. p. 24. n°. 89. It is now in Count M'Carthy's library. Another similar copy is probably unknown; yet I incline to admit the probability of there being more than one vellum copy—as the ancient printers usually struck off a small number upon this material.

Clement does not appear to have seen this edition: he rests contented with the evidences of Orlandi and Maffei. *Bibl. Curieuse;* vol. iv. p. 49.

* *Bibl. Eloq. Ital.;* vol. ii. p. 421. Consult also the *Bibl. Ital.* edit. 1741, 4to, p. 223; where the copy was bound in 3 vols. like that of Magliabechi.

† *Bibl. Volgarizz.;* vol. v. p. 24.

‡ *Bibl. Smith,* p. LIV. edit. 1755, 4to.

§ This evidence arises from an original subscription of Pope Sixtus V, when he was

The edition is well described in Fossi's catalogue of Magliabechi's books; vol. i. col. 343: where the learned editor concurs with Audiffredi (*Edit. Rom.* p. 92-3,) that there does not seem any reason for assigning this edition to a Roman press. The opinion of Zeno appears conclusive; that both this, and Spira's editions, were printed at Venice. Panzer, as usual, briefly refers to authorities; the whole of which have been here examined with the exception of Schwarz, pt. ii. p. 83.

Cardinal Peretti, and Inquisitor of the Holy Office in Venice, A. D. 1557-60—' where it would seem (says Morelli) that this edition was printed.' It is as follows:

Fr. Felix perettus de Monte alto
Regens, et Inqr. vidit, et admittit manus propria per
domino Marco Lachi, et eius uxore, ut in Indice
Sue Inquis.

As the name of SIXTUS V. is dear to bibliographers, from his sumptuous edition of the Latin Vulgate Bible of 1590, folio, I subjoin a fac-simile of his autograph, from the preceding memorandum.

Dutch Bible.

32. VETUS TESTAMENTUM BELGICUM. *Printed by Jacobs and Yemants. Delft.* 1477. Folio. 2 vols.

THE following is the commencement of the first volume;

Hier beghīt dat prologus vāder bibliē
des ouersetters te duytsche vtē latine

The prologue occupies both the sides of the first leaf. On the recto of the ensuing one, the sacred text begins thus:

*In den beghin sciep god
hemel eñ aerde. Mer die
aerde was onnut eñ ydel:
ende douckerheden warē
op die aenlichten des af-
gronts. Eñ goods gheest
was ghedraghē bouē den
wateren. Ende god seide
dat licht moet werdē: eñ

* In the beginning God created heaven and earth, but the earth was unprofitable and empty, and darknesses were upon the face of the abyss. And the spirit of God was borne above the waters. And God said that light should be, and the light was made. And God saw the light that it should be good; and he separated the light from the darknesses. And he called the light the day, and the darknesses the night.

dat licht wort ghemaect
Ende god ſach dat licht
dattet goet weſen zoude:
eñ hi ſceide dat licht van die ducker-
heden. Eñ hi noemde tlicht den dach.
eñ die duckerhedē die nacht.

At the bottom of the first column, on the last leaf, we read as follows:

Hier gaet ut dat ander-
de boeck der machabeen

At the top of the ensuing one:

Delft in hollant

Then a colophon, exactly similar to that which is at the end of the second volume.

Beneath, is the printer's device in red, as given in the ensuing page.

The second volume begins at the top of the recto of the first leaf [D] It boeck paralipomenon is een' &c.

It concludes at the second column, on the recto of the last leaf, thus:

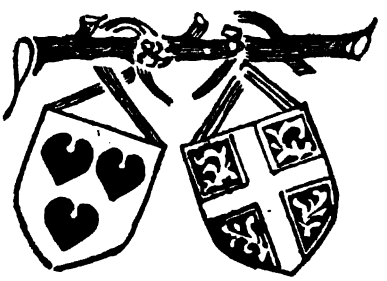
Hier eyndt die prophect malachias

*Deese ieghenwoerdighe bible mit ha
ren boecken. ende elt boeck mit alle

* 'This present Bible with its books, and each book with all its chapters, by a careful master well translated out of Latin into Dutch, and diligently corrected and well spelt, was

ſijne capitelen. bi enē notabelen meeſter wel ouerghe ſet int den latine in duytſche ende wel naerſtelic gecorri geert ende wel ghe ſpelt: was gamaect te delf in hollant mitter hulpen gods ende bij ons iacob iacobs ſoen eñ mau ricius pemants ſoen van middleborch ter eeren gods. ende tot ſtichticheit ende lerijnghe der kerſten gheloui ghē menſchē. Ende wort volepnd. int iaer der incarnacien ons herē duyſent vier hondert zeuē eñ tſeuentich. den thien den dach der maent ianuario.*

Beneath, is the printer's device, thus:



There are neither paginary numerals, signatures, nor catchwords to this edition; but the chapters are marked by gothic numerals. Each column is about 2¼ inches wide, and 7¼ long. A full page contains 38 lines. The letter is stout and irregular (not much unlike the modern Flemish type, says Meerman,) but it stands well in the line, and is very readable; the press-work is indifferent. The water-marks are a rude bull's head, and a jug. The paper is of a delicate tint and texture. It may be material to add, that this copy does not contain the Psalms or the N. Testament.

executed at Delft in Holland, with God's help, by us Jacob Jacobs, junr. and Mauricius Yemants, junr. of Middleborch, to the honour of God, and to the edification and teaching of Christian believers. And was finished in the year of the incarnation of our Lord 1477, the 10th day of the month of January.

* The last letter altered by the hand into 'o.'

The present is the FIRST IMPRESSION of the DUTCH BIBLE; and, as such, it will not fail to be interesting to every owner of a copy of it. Maittaire, vol. i. p. 371, note 6.7, has a short account, referring to foreign bibliographers; but he does not appear to have ever seen the work itself. Freytag, *Analect. Literar.* vol. i. p. 100, is interesting concerning the reprint of this impression at Gouda in 1479; but Clement has a long and valuable note: giving, inter alia, Meerman's and Adriaan Pars' accurate descriptions of these volumes. *Bibl. Curieuse*, vol. iii. p. 461. Marchand tells us, that Le Long and other bibliographers talk of an impression of this date in a quarto form; but it is only the present edition with the margins much cut. *Hist. de l'Imprim.* p. 69. The authorities of Hallervod, and Bibl. Huls. are hardly worth quoting; and the recent editor of Vogt's *Catalog. Libror. Rarior.* 1793, p. 125-6. is in error when he corrects Vogt for calling this the first Dutch impression. Hulse's account of an edition of 1473, is too vague to be relied upon; see the *Bibl. Huls.* vol. iv. pt. 1, n°. i, 2. Also Panzer's *Annal. Typog.* vol. i. p. 370. La Serna Santander; *Dict. Bibliogr. Choisi*, vol. ii. p. 206; and *Bibl. Crevenn.* vol. i. n°. 147, edit. 1789; where a fine copy of it was sold for 102 florins. The present copy is elegantly bound in hog's-skin.

Complutensian Polyglott Bible.

33. Biblia Polyglotta Cardinalis Francisci Ximenez de Cisneros. *Printed by A. W. de Brocario. Compluti.* 1514-17. Folio. 6 vols.

First Polyglott Bible. This work has been so fully described in my *Introduction to the Classics*, vol. i. p. 1, that there is no necessity to give a very copious description of it in the present place. The following further particulars, however, may be acceptable: if they only serve to shew that De Bure has not been literally exact in his account of the same. The volumes are variously arranged by collectors. The New Testament, which is dated 1514, and was therefore printed before the Vocabulary, is frequently numbered the 6th volume. De Bure arranges it as the 5th; but, as it is the last volume in the present copy, the reader has only to make the necessary transposition, and no confusion can arise.

The first and subsequent volumes have, at top, the following verses; printed generally in red ink.

Haec tibi pentadecas tetragonon respicit illud
Hospitium petri ꝙ pauli ter quinqz dierum.
Namqz instrumētum vetus hebdoas innuit: octa
Lex nova signatur. ter quinqz receptat utrumqz.

The colophon to the New Testament is literally, and lineally, as follows:

Ad perpetuam laudem et gloriam dei ⁊ domini nostri iesu christi hoc sacrosanctum opus noui testamenti ⁊ libri uite grecis latinisque characteribus nouiter impressum atqz studiosissime emendatum: felici fine absolutū est in hac preclarissima Complutensi vniuersitate: de mādato et sumptibus Reuerendissimi in christo patris et illustrissimi dñi domini fratris Frācisci Ximenez de Cisne nos tituli sancte Balbine sancte Romane eccl'ie presbyteri Cardinalis hispanie Archiepi toletani ⁊ Hispaniaꝝ primatis ac regnoꝝ castelle archicācellarij: industria ⁊ solertia honorabilis viri Arnaldi guilielmi de Brocario artis impressorie magistri. Anno domini Mil lesimo quingentesimo decimo quarto. Mensis ianuarij die decimo.

De Bure has minutely described the preliminary and detached pieces in these volumes: the succession of signatures in each vol. is as follows:

Vol. I. + seven: a to ȝ, in sixes: aa to ꝛꝛ in sixes: then ꝛꝛ in eight: then a two.

II. Two leaves. a to ȝ in sixes: aa to bb in sixes: bb, four leaves: a two.

III. aaa to eee in sixes: eee four: Aaa to Bbb in sixes: Ccc four: Ddd to Iii in sixes. Iii in fours—recommencing with a and extending to p in sixes; p having eight. Then A to F in sixes. F only four.

IV. a to ȝ in sixes: aa to pp in sixes: pp four: A to F inclusively in sixes. B four: a two.

V. a four: A to Z in sixes: AA to QQQ in sixes. QQQ eight: a to g in sixes: g three.

VI. One leaf: A to Z in sixes: AA to FF in sixes: FF four: a eight: A to D in sixes: E two: A B sixes: E three.

This collation is made from a copy in the collection of the late Bishop of Ely; as I had omitted to make so particular a one from that which belongs to the present library, and is at Althorp. Kollarius, in his truly valuable edition of *Lambecius's Commentaries concerning the MSS. in the Imperial library at Vienna,** has given a long account of this work; noticing the copy of it, upon paper, which was procured by Count Petting, in the purchase of Melchior Gabrega's library in 1674, by order of the Emperor. A copy UPON VELLUM is in the collection of Count M'Carthy; another similar one is in the royal library at Madrid; and a third is in that of Turin. These are the only known vellum copies in existence. The present is undoubtedly among the most beautiful and perfect copies of it, upon paper, that can be seen.

Those who are unacquainted with the splendour and skill of ancient printing, can have little conception of the fine typographical execution of these volumes. The paper, although not equally bright with that of the Mozarabic Missal, is well manufactured for the reception of the ink: the types are large and legible; and the Hebrew and Greek† in particular, cannot fail to please a lover and collector of ancient books printed in these languages. The capital initials are uniformly printed,

* *Edit.* 1779, fol. vol. ii. col. 950 to 965.

† A fac-simile of the *Greek Type* is prefixed to my second and third editions of the *Introduction to the knowledge of rare and valuable Editions of the Greek and Latin Classics,* 1804: 1808: 2 vols. 8vo.

and are decorated with figures chiefly of the clerical order. Upon the whole, this work is a magnificent monument of that best species of patriotism, among men of wealth and power, which consists in befriending the researches of the learned in the cause of elucidating the Holy Scriptures.

It may not be incurious to remark, that, of the *Hebrew Type*, while the above work affords such a copious and beautiful specimen, our own country, nearly an hundred years afterwards, was not able to print even three lines in the same language: from a deficiency of Hebrew types. This I learnt from a discovery of Lord Spencer; who, in a volume of miscellanies, which contained among other things '*Academiæ Oxoniensis Pietas erga Ser. et Pot. Jacob. Angl.* &c. *Oxon.* 1608, 4to, found the following observation, in a poem composed by Dr. Thorne, Regius Professor of the Hebrew language—'Interserenda hoc in loco:

קיה ליזבוח: כרמה לזין:
רפלה לדזון:

Hebraicè pluribus explicata. Sed enim Typographo deerant Characteres.' p. 17.

Greek Bible.

34. Biblia Græca. *Printed by Andreas Asulanus. Venice.* 1518. Folio.

On the recto of the first leaf, printed in red, we read as follows:

ΠΑΝΤΑ ΤΑ ΚΑΤ'ΕΞΟΧΗΝ ΚΑΛΟΥΜΕΝΑ
ΒΙΒΛΙΑ ΘΕΙΑΣ ΔΗΛΑΔΗ
ΓΡΑΦΗΣ ΠΑΛΑΙΑΣ ΤΕ,
ΚΑΙ ΝΕΑΣ.

SACRAE SCRIPTVRAE VETERIS,
NOVAE'QVE OMNIA.

Beneath, is the Aldine device of the anchor, in outline, printed in red; having ALDVS on one side, and M. R. on the other side of it. The reverse is blank. On the recto of the ensuing leaf is the address of Asulanus to Aegidius Viterbiensis: the reverse blank. On the recto of the third, is an index of the several books, from Genesis to the Psalter, referring to the leaves on which they respectively begin. On the reverse of the same leaf, the index is continued to Maccabees. On the recto of the following leaf, we have a similar list of the books of the N. Testament; from which we find that the Apocalypse commences on fol. 436: the reverse of this leaf is blank.

Then begins, on sign. a α recto, the first chapter of Genesis, with an ornamental border at top, and a capital initial, both printed in red. These ornaments and capitals are generally printed in red; and, with one or two exceptions, are very inferior to the similar embellishments in

Calliergus's Greek books printed at Venice. On the termination of Job, and between this and the Psalms, there is a blank leaf. In the Psalter, fol. 196 or 197 is erroneously numbered 199; and the ensuing leaf is marked 202 for 200: 205 is erroneously numbered 185. There may be other irregularities of numbering, not uncommon in the more early books of the Aldine press. On sign. xxφφ. is a table of the books in the third part of the volume, or of the New Testament. This is followed by the address of Franciscus Asulanus to Erasmus. Brief lives of the Evangelists are on the reverse of this summary, or table. On fol. 353, rect. the N. Testament begins. On the rev. of fol. 434, the notice of the three heavenly witnesses (1. John, v. 7.) is thus:

ὅτι τρεῖς εἰσὶν οἱ μαρτυροῦντες το πνευμα, και το ὕ-
δωρ και το αἷμα. και οἱ τρεῖς εις το ἓν εἰσιν.

The three leaves following, are inaccurately numbered 245, 246, 207, for 434, 435, 436. After fol. 451, are three leaves: on the recto of the first of these is the Register with the imprint, thus:

VENETIIS IN AEDIB.
ALDI ET ANDREAE
SOCERI. MDXVIII
MENSE FEBRVA
RIO.

The second of these three leaves is entirely blank. On the reverse of the third and last, is the Aldine anchor as before, but printed in black.

This description will be found more ample, and perhaps more satisfactory, than the one which Renouard has given in his *l'Imprim. des Alde;* vol. i. p. 140. In regard to the intrinsic value of this edition, the reader will be pleased to consult the authorities cited in my *Introd. to the Classics;* vol. i. p. 36. There are copies upon thick paper, of which the Duke of Devonshire possesses one; and formerly in the Vatican, perhaps now in the Imperial library at Paris, there was a copy UPON VELLUM. The present is an exceedingly fine copy. It is bound in blue morocco; and is so large, that many of the leaves have rough edges, at bottom.

English Bible.

35. The Bible: faithfully and truly translated out of Dutch and Latin into English. [By Miles Coverdale.] 1535. Folio.

We may commence the account of this precious volume by giving a tolerably minute bibliographical description of its contents: somewhat more succinct than is to be found in Lewis or Herbert. And first of the title, which is as follows:

Biblia the Bible that is the holy Scripture of the Olde and New Testament, faithfully and truly translated out of Douche and Latyn into Englishe. M.D.XXXV. S. Paul. II. Thessa. III. Praie for vs, that the worde of God maie haue free passage, and be glorified. ect. S. Paul. Col. III. Let the worde of Christ dwell in you plenteously in all wysdome ect. ect. Josue 1. Let not the boke of this lawe depart out of thy mouth, but exercyse thyselfe therin daye and nighte. ect.'

This title is in the centre of the page, surrounded by six compartments; the top and bottom ones being of the whole width of the page: the former representing original sin, and Christ's resurrection—the latter, the delivery of the sacred volume, by some bishops and lords kneeling, to Henry VIII. on his throne. To the right, is a whole length figure of St. Paul, very admirably executed: to the left, of David playing on the harp. The intermediate four compartments relate to

Moses receiving the tables; Aaron reading the law to the people; our Saviour giving his disciples power to preach and heal, and St. Paul preaching: the whole evidently of foreign workmanship, and well executed. An address to Henry VIII. of five pages, follows: then, a prologue to the reader of six pages: next, a table of 'The bokes of the whole Byble' in one page. The sacred text, preceded by six small cuts of the first six days work of the creation, follows immediately on the recto of the ensuing leaf, thus:

N y^e^ begyn
nynge God
created hea
uen ꝯ earth:
and y^e^ earth
was voyde
and emptie,
and darck-
nes was v-
pon the de-
pe, ꝯ y^t^ spre-
te of God
moued vpō
the water

And God sayde: let there be light, ꝯ there was light. And God sawe the light that it was good. Then God deuyded y^e^ light from the darcknes, and called the light, Daye: and the darcknes, Night. Then of the evenynge and mornynge was made the first daye.'

The folios are regularly numbered from the first chapter of Genesis to the conclusion of the book of Deuteronomy, at fol. xc; rect. having a map of the promised land inserted. On the recto of the ensuing leaf, begins 'The seconde parte of the olde Testament,' commencing with Joshua, and ending with Esther: this title is encircled by curious wood-cut borders. The leaves re-commence being numbered on this title-page,

and conclude on the reverse of fol. cxx. Then begins, on the opposite folio, 'The boke of Job,' numbered 'fo. i.' This third part, with a notice of 'fautes escaped in the pryntynge,' terminates with 'Salomons Balettes'* on the recto of fol. lij: the reverse is blank. Then follows the fourth part entitled 'All the Prophetes in Englishe,' concluding with Malachi: this is surrounded by a wood-cut border, in a great degree the same as that of the second part. The table of the chapters in Isaiah is on the reverse. This extends to fol. cij. We have next, surrounded by a similar wood-cut border, 'Apocripha The bokes and treatises whiche amonge the fathers of old are not rekened to be of like authorite with the other bokes of the byble, nether are they foüde in the Canon of the Hebrue.' The folios recommence being numbered, and conclude with fol. lxxxiij, incorrectly marked lxxxi.

Next follows 'The new testament,' with the different gospels and epistles specified beneath, within a wood-cut border, having the four Evangelists with their respective emblems, and other similar ornaments as before, around it: the table of the chapters of St. Matthew's gospel is at the back: at fol. ii. commences the first chapter. On the reverse of fol. cxiij the New Testament ends, with this colophon.

Prynted in the yeare of our Lorde M.D.XXXV. and fynished the fourth daye of October.†

having an erratum, from Matth. VI., preceding it.

Each part, separately numbered in the folios, before noticed, has a

* The last verse is as follows: 'Thou that dwellest in the gardens, O let me heare thy voyce, that my companyons maye herken to the same. O get the awaye (my loue) as a roo or a yonge hert vnto the swete smellinge mountaynes.'

† 'This [colophon] is a plain inconsistency with the title or preamble of the Dedication to the king; wherein, as has been before observed, Coverdale mentions the king's "dearest just wife JANE"—whereas it is certain, that the king was not married to her till May 20, 1536, more than half a year after the date of finishing this Bible. The only way I can think of to reconcile this difference, is this; that after this Bible's being finished at the press in October, Coverdale, hearing from his friends in England, that Queen Anne was declining at court, thought it prudent to defer the publication of it till he saw what turn affairs would take, and after the King's marrying Queen Jane, who was thought to favour the Reformation, then made the fore-mentioned dedication to the King, or however altered the title of it as it stands now, and reprinted it. This last is the more probable, in that, another copy of this translation, which has this Dedication, the text, character, and every thing else like, or the same with, this, it is "your dearest just wyfe and most vertuous Princesse Quene ANNE."

LEWIS: *English Translations of the Bible*: 1739. 8vo. p. 99-100.

separate set of signatures; but the numbering of the eaves render their identification unnecessary. This precious volume is printed in the usual square secretary Gothic type of theological books, printed abroad at this period, and is exceedingly easy to read. It is also ornamented with an abundance of spirited little wood-cuts, which were repeated in similar publications; and many of which might make their re-appearance in a modern edition of the Bible, with good effect.

The reader is referred to Lewis's *History of the English Translations of the Bible*, p. 91-104, for a copious and excellent account of this exceedingly rare volume. Herbert is very brief; referring to Strype's Annals of the Reformation, vol. ii. App. n°. XXII, and to Lewis: adding, that 'there were two editions, but with little variations:' an observation, which requires some evidence in support of it. His own copy appears to have been imperfect. There are copies in the British Museum, Sion College, and the Bodleian Library. Mrs. Smith of Dulwich, a lady particularly attached to the collection of ancient English bibles, is reported to possess a perfect copy. The Earl of Northampton has another perfect copy. The present is in old Russia binding, wanting only the original printed-title within the borders of the title-page, and was bequeathed to its present owner by the late Revd. Jonathan Boucher.* Foreign bibliographers do not fail to notice its great rarity and intrinsic value: see Le Long's *Bibl. Sacra*, vol. i. p. 428, repeated by Freytag; *Analect. Litterar.* vol. i. p. 97: and particularly Clement; *Bibliothèque Curieuse;* vol. iii. p. 415.

* For some brief account of the sale of his library in 1806, consult my *Bibliomania*, p. 602.

French Protestant Bible.

36. La Bible Protestante. *Imprimée par Pierre de Wingle. Neufchastel.* 1535. Folio.

The entire title of this very rare and valuable impression, is as follows: 'La Bible Qui est toute la Saincte escripture. En laquelle sont contenus, le Vieil Testament & le Nouueau, translatez en Francoys. Le Vieil, de Hebrieu: & le Nouueau du Grec. Auſsi deux amples tables, lune, pour linterpretation des propres noms: lautre en forme Dindice, pour trouuer plusieurs sentences et matieres.' With two mottos beneath. The first two words are printed within a wood-cut frame, or border, having an Hebrew inscription, on a label, at top. On the reverse is a Latin address from Calvin with the following pompous title: 'Ioannes Caluinus, Cesaribus, Regibus, Principibus, Gentibusque omnibus Christi Imperio subditis Salutem.' This is followed by a French address of 'Robert Olliuetanus humble et petit Translateur, a Leglise de Jesus Christ. Salut.' dated 'Des Alpes ce. xij. de feburier. 1535.' There is a great air of tenderness and simplicity pervading this epistle.

We have next 'Apologie du translateur' in six double-columned pages: then 'A. F. T. a nostre allie & confederé le peuple de lalliance de Sinai, Salut' in three pages: some Latin and pentameter verses of Eutychus Deperius is on the back of the third. Next follow the names of all the Books in the Bible, with the number of chapters to each, on one page: at the back, twelve French verses 'Au lecteur des deux Testamẽt; cõtenans la volunte & parolle de Dieu.' These preliminary pieces, including the title-page, occupy the first eight leaves, which are not numbered. The Book of Genesis immediately follows on the recto of the ensuing leaf, numbered 'feuillet. j.'

The first set of numbered leaves extends to fol. clxxxvj: having, in folios cxlvj and cxlix, the centenary number omitted: this first set closes with the Canticles of Solomon. A fresh set commences with the prophets, at Isaiah ch. 1: concluding on the recto of fol. lxvj. with Malachi: the reverse blank. Next follows a distinct title-page to the Apocryphal books of the Old Testament; Le volume de tous les liures Apocryphes, contenus en la translation commune, lesquelz nauons point trouuez en Ebrieu ny en Chaldee' with an epistle concerning their authority according to Eusebius and St. Jerom: on the reverse is an address 'Aux fideles lecteurs,' &c. These books, separately numbered in the folios, extend to fol. lx. inclusively: the reverse blank. Next comes the title-page to the New Testament, ornamented like the preceding, from which we find it was 'Translate de Grec en Francoys.' A French address 'to all the lovers of Jesus Christ and of his Gospel immeately follows, on the reverse, occupying three pages, not numbered. The first chapter of St. Matthew succeeds on fol. ij; and the New Testament concludes on the recto of fol. lxxviij; the reverse, blank. An alphabetical table of names and things, with a separate title-page, follows in rotation, commencing at fol. lxxx. On the recto of what would be fol. cvi, beneath 'Registre general de tous les cayers de la Bible' is the colophon, thus:

Acheue dimprimer en la Ville et Conte de
Neufchastel, par Pierre de wingle, dict
Pirot picard. Lan. M. D. xxxv.
le. iiij^e. iour de Juing.

having the device of an heart surrounded with a crown, &c. beneath. We may conclude our description with the address

Au lecteur de la Bible.

Lecteur entendz, si Verite addresse,
viens donc ouyr instãment sa promesse
et vif parler: lequel en excellence
veult asseurer nostre grelle esperance.
lesprit Jesus qui visite et ordonne
noz tendres meurs, icy sans cry estonne
tout hault raillart escumant son ordure.
remercions eternelle nature,

Aziemiá bylánie
kształtowna y pro
zna, y byly ciemno
sci nád przepapasciámi: Aduch Bozy
p rzenaszal sieánád wodami.

The leaves are regularly numbered, 'List 2,' &c. having the running titles in Latin on the reverse, and in the Polish language on the rectos of the several leaves. On the recto of fol. 480, the book of Malachi concludes; the reverse being blank. Esdras begins on a kind of fresh title page, on the recto of the following leaf. The Old Testament concludes with the IId book of Maccabees on the recto of fol. 579; having on the reverse.

Dokonczenie Ksiag ktorezowa
Apokryfa.

The New Testament immediately proceeds, having the title 'K Siegi Nowego Testamentu,' surrounded by a wood-cut border similar to that of the Old. On fol. 2, the first chapter of St. Matthew commences. The opening of St. John's Gospel is as follows:

A początku bylo Slowo, a Slowo ono bylo v Boga, y bylo ono Slowo Bog.

N

Tho Slowo bylo ná poczarku v Boga.

The celebrated passage in 1 St. John v., 7, 8, is as follows:

Abowiem trzey sa ktorzy swiadcza na niebie, Ociec, Slowo, y Duch swiety, aci trzey iednocsa.

A trzey sa ktorzy swiadcza na ziemi, duch, y woda, y krew, a ci trzey na iedno sic zgadzaia.

From the ivth chapter of the Acts of the Apostles, (fol. 66. rect.) I present the reader with a fac-simile of the splendid type of this volume:

Gdy oni tak mowili do ludu/ tedy przyszli Kapłani/ y przełożeni kościoła/ y Saduceuszowie/

Frasuiac sie barzo iż vczyli lud/ á opowiedáli w imie Jezusowe powstánie od vmarłych.

Y targneli sie ná nie rękomá/ á podáli ie do więzienia áż do iuthrá/ bo iuż był wieczor.

The N. Testament concludes with the last chapter of the Revelations, on the reverse of fol. 143, from its commencement; the leaves being numbered afresh. There are marginal notes throughout both the Old and New Testament, which are referred to in the text by roman letters. An alphabetical table of names in seven leaves, not numbered, concludes the volume; the following colophon being on the reverse of the seventh:

Tu Nanprzedniensze n nazacniensze ksiegi, dla cwiczenia w zakoniech Boznch, ktore zowa po Grecku n poLacinie, Biblia, Drukowano w Brzesciu Litewskim z roskazania a nakladem Gswieconego Pana, Pana Nikolaia Radziwila ksiazecia na Olncey na Nieswiezit, Woiewdn Wilenskiego, w Wielkim ksiestwie Lithewskin nawnzszego Narszalka, ykanclerza, etcet. Roku Panskiego, tuscacnego, piecsetnego, szescdziesiathego trzeciego, Hiesiaca Wrzesnia dnia czwartego.

The preceding is probably as minute a description of this extraordinary volume, as has yet been presented to the public; although Ringeltaube in his *Gründliche Nachricht von Polnischen Bibeln, Dantz.* 1744, 8vo. may furnish the curious with more extended and useful details. Clement, in the IVth volume of his *Bibliothèque Curieuse*, p. 190-2, has availed himself of the aid of Ringeltaube; from whom we learn that PRINCE RADZIWIL was the liberal patron of this publication; that he got a printer of the name of Woiewodka, to come over from Cracow to Pinczow, a small adjoining town, where nearly twenty learned men (whose names are enumerated by the German writer,) laboured for six years at the present translation. During the whole time they were generously maintained by Radziwil; who, moreover, defrayed the expenses of the publication, which amounted to 3000 ducats.

Although the Polish Prince was at the head of the then sect of Socinians, yet as their separation from the reformed church did not take place till 1565, the present version is equally claimed by the Reformists; and the preceding extracts sufficiently attest its being a copy of the Vulgate text. Melchior Adam, in his Lives of the German Lawyers, gives us some account of this version; copies of which (he says) were bought and burnt 'malitia adversariorum,'* 'c'est la (observes Clement) le meilleur moien de pousser un livre à la dernière rareté.' Janozki, more than 60 years ago, pronounced a copy of it to be worth a hundred crowns. Schelhorn, Freytag, Vogt, and Bauer

* Perhaps a thorough knowledge of the bibliographical history of this interesting volume, cannot be acquired without a perusal, as well of the above authorities, as of H. Strobandus's *Hist. Typog. Thorunensis;* or the *Vita et obitus Henrici Strobandi;* which seems to have supplied Melchior Adam with his principal materials. The testimony of Stanislaus Lubieniecius, as adduced by Lackman in his *Selecta Quædam Capita Annalium Typographicorum*, 1740, 4to. p. 67, is animated and interesting. The works of this latter author, who died in the year 1688, and in the 74th of his age, are briefly noticed by Sandius, in his *Bibliotheca Anti-Trinitariorum*, 1684, 8vo. p. 89. It may be worth adding that Sandius's superficial account of the history of early printing in Poland, forms the text of Lackman's treatise upon the same; but the latter has enriched the original with notes, which are at least ten times more copious than the text. The presses that were worked by Rodeckius and Sternacius, contributed much to the aid of the diffusion of knowledge in Poland: of the latter, Lackman says, that 'his printing filled the world with a great multitude of books.' But it must not be forgotten that Rodeckius's Polish New Testament of 1577, was preceded by a similar version of the Bible, printed by Daniel de Leczyca in 1572; nine years after the above. Lackman; p. 97-104. It would appear that Sandius was ignorant of Radziwil's edition, the title of which is given by Lackman upon the authority of Kohl and Le Long; p. 68, note.

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are only transcripts of the preceding authorities. De Bure speaks of the most perfect known copy of it, in the Emperor's Library at Vienna; with which, in fact, the present perfect copy has been collated. He is unjust in dispraising the type and wood-cuts; as the bad quality of the paper only produces the rude aspect of the pages: *Bibl. Instruct.* vol. i. n°. 79. Peignot is laconic but interesting: *Dict. des Livres condamnés, supprimés, ou censurés*; vol. ii. p. 67. He notices a copy in the public library at Stuttgard. Another is in the Duke of Brunswick's library. The Bishop of Ely had one nearly perfect. The noble owner of the present copy was obliged to give 100 guineas for two imperfect copies, to render his own complete.

Sclavonian Bible.

38. Biblia Sclavonica. *H. Typis Joannis Theodori Junr. ex Magnâ Russia. Ostrobia.* 1581. Folio.

The first three lines of the title-page of this exceedingly rare volume, are as follow:

These are succeeded by eleven lines, having the date at bottom, thus: A˜ Φ Π˜ A: the whole within a wood-cut border. On the reverse of this, there appear to be six stanzas of Sclavonian poetry, having the coat of arms of Constantine, Prince of Volhinia (at whose expense the book was published), in the centre. These are followed by a prayer to the Deity, in the modern Greek, and Sclavonian languages; the former of which may be worth submitting, in part, to the reader's attention.

Θεὲ πάτερ παντοκράτωρ αἰώνιε ἄναρχε καὶ παντοδύναμε. σὺ οὖν μονος ἀθανάσιος καὶ φαιδρύνων ἀιδίους, οὐθὲν οὖν ἰειτνιάζων ἐν σοὶ. συνιζάων τὰ πάντα προτοῦ γὰρ ἀπαρτίσθαι ταυθὰ. καὶ ἁρμόζων ἰὰ πάντα ὡς οὖν καἰανέυει σὺ λόγου προς ἰάγμαἰος. ειδώς ἰε καὶ συνίζωνἰὰ τας καρδίας οὖν παντῶν. ὧ κ̃ε θεὲ. μνηςθεὶς σου τοῦ παναγίνου Ο'νόμαἰος. ἠρξάμην γαρ τοῦ πᾶν ἐνἰἰμου ἔργου σου, νῦν γαρ σοὶ χάριτι ἐυδοκία καὶ οἰκἰρμῶ, ἠξίωσας μὲν εἰδεῖν μεδὲ καὶ πληροῦσθαι τὸ ἔργον ἐμοῦ. εὐχαριςῶ σου γὰρ τῶ παναγίω καὶ μεγίςτω Ονόμαἰι. καὶ γονυπεἰῶν δὲ τῶ θαυμαςῶ θρώνω της δόξησου, καὶ τῆ μεἰςη καὶ ἄρρἰἰή σου δόξη. Ο'τι οὖν τολμησας τὸ παρὸν ἔργον προἰέθεικα, ἐλπίζω δὲ τὴν ἐυσπλαχνίαν σου. ἴιδα γὰρ σωθῆναι τοῦς ἀνθρώπους δυσχερὲσ. ἐι μη ἰῶν ἐνἰολῶν σου φυλακῆ, οἰς ἐυδόκησας γὰρ σὺ, ἰῆ γενεᾶἃ νθρώπων ἐντίθεσθαι. καὶ

&c. &c. &c.

terminating thus: '

ὃν νῦν γὰρ ὑμῖν ταχταχοῦ θεωρῆσθαι ἄξε οὐκ τετυπομένην παλαιάν τε καὶ νέαν διαθήκην δηλοῦσθαι. ἐν θεωφύλακτη πόλει καὶ αρχηκία ἡμῶν Ο'στροβίασ ἐν βολινδία. ἔτει ἀπο κτίσεως κόςμου ἑπταχηλιοςτῶ, Ο'γδοηκοςῶ ἐνάτω. καὶ χριςοῦ γονίασ χιλιοςω, πεντακοσιοςῶ, Ο'γδοηκοςῶ, πράτω. βοηδρημιῶνος ἰςαμένου. καὶ ὁι γὰρ λαμβάνοντεσ ἀυτὴν μηδὴ ὡς ἔργον ἀνθρώπου λαβεῖν γὰρ ἀυτὴν. ἀλλ' οὖν οἷος ἄνωθεν ἄφικνούμενον δώρον πνῖκόν. καὶ Ο'δον γὰρ σωτηρίου ἡμῶν ἀιτεῖσθαι. τῶ δε εὐδοκοῦντι ὑμὶν γνῶναι αυτὴν δόξαντε οὖν καὶ ευχαριςία ἀναδιδόσθε.

A preface in the Sclavonian language follows; from which it appears that the translation was made by Methodius, Bishop of Moravia, and by Cyrill his brother; and that the version is from the Greek, Septuagint, and not from the Latin Vulgate. A prologue follows this preface. Other preliminary pieces, terminated by a table of the books of the O. and N. Testaments, follow. Among those of the former, will be seen the *Third Book of Maccabees;* the subscription to which tells us, that, 'This third book of Maccabees is not found either in the preceding Sclavonian, Latin, or Letici versions, but only in the Greek and Bohemian; for which reason we have judged it proper to insert it.'

The leaves are regularly numbered, in Sclavonian numerals, on the rectos of each. At the end of the New Testament there are seven leaves, apparently a table of names or words in both the sacred books:—that to the New Testament having the following ornament prefixed:

prenons vouloir bienfaire librement,
Jesus querons veoir Eternellement.

Et leur ouurages estoit comme si vne
roue eust este au millieu de lautre
roue. Zehezek. i. d.

This impression of the FIRST PROTESTANT BIBLE PUBLISHED IN FRANCE, is beautifully executed in a small secretary-gothic type; and it is not a little extraordinary that the same year should have given birth to the two different impressions of a text, formed according to the same principles. De Bure, however, says the work was not finished till 1537; when it was published with the above date. 'The author (continues he) did not long survive the publication; which, it is said, was the immediate cause of his death—he having been poisoned the subsequent year. The famous Calvin is supposed to have had the greatest hand in this work; but fearful of affixing his own name to it, he caused the version to pass under that of Robert Olivet, who certainly took a part in it, but very slightly.' See *Bibliogr. Instruct.* vol. i. p. 77. n°. 52: where the description of the volume is neither very particular nor exact.

It has uniformly running-titles, but no cuts; and the present copy, formerly in the Crevenna collection, is well described as 'Exemplaire magnifique de la première édition de la Bible en françois mise au jour par les Protestants, qui est fort rare.' *Bibl. Creven.* vol. i. p. 33. n°. 128. The late Bishop of Ely had also a large beautiful copy of it, which was in the Soubise collection, and is mentioned in the *Bibl. Soubise*, n°. 143. A LARGE PAPER copy ['Grandissime Papier'] is noticed in the curious catalogue of the books of Louis Henry de Lomenie Count de Brienne; 1724, 8vo. n°. 17: bound by the Abbé du Sueil. Brunet notices the excessive rarity of this volume in clean and perfect condition: *Manuel du Libraire*; vol. i. p. 127. See also *Beyeri Arc. Sac. Bibl. Dresd.* p. 122: *Bibl. Sarraz.* n°. 15; and Bauer's *Bibl. Libror. Rarior.* vol. i. p. 104-5.

Polish Bible.

37. Biblia Polonica. *Printed by Woiewodka. Pinczow.* 1563. Folio.

'Biblia swieta, Tho iest, Rsiegi Stárego y Noweyo Jakonu, wlasnie z Jydowskiego, Greckiego, y Lacinskiego, nowo ná Polski iezyk z pilnoscia y wiernie wylozone.'

This is the title of the famous Prince Radziwil's Bible, printed in the Polish language. It is surrounded by a large wood-cut border, descriptive of scriptural subjects. On the reverse, under the arms of the noble patron, are twenty-four dedicatory verses. Then follow immediately five leaves, unnumbered, of tables, with references apparently to the Old Testament: the reverse of the 5th being blank. On the recto of the ensuing leaf, having a large capital initial of A, surmounted with the royal arms, commences a dedicatory address, signed, on the recto of the following leaf, 'Mikolay Radziwil etcet.;' and addressed 'Naiasnieyszego Maiestatu W. K. M.' On the reverse of the last leaf of this address, commences another preliminary piece, which may be a prologue to the work; and which, on the sixth page, concludes with the word 'Amen.' Next ensue two pages, having the running title 'Summa wsytkiego Pisma 'swietego;' then follows one page of a table of the books in both the Testaments; and, as the last preliminary piece, two pages entitled 'Ku pilsiey szemu pism swietych czytaniu napominanie do tych ktorzy tey tablice vzywáćbeda.' Then commences, on the recto of the following leaf, the first chapter of Genesis, thus:

Aprzod stwo
N rzyl Bog Niebo
y ziemie.

Detached Parts of the Bible.

39. Histories of Joseph, Daniel, Judith, and Esther. In the German Language. *Printed by Albert Pfister. Bamberg.* 1462. Folio.

There is probably not a much scarcer book in existence than the present one. No other copy of it is known, except that which is in the Imperial Library at Paris. We will first give a particular description of its contents.

The work begins on the recto of the first leaf, under a wood-cut of Jacob sitting in a chair, and addressing himself to Joseph, with his brethren standing around him. The subject relates to Joseph's wheat-sheaf receiving the homage of those of his brethren: represented by the cut, to the left of the group of figures. Beneath is:

Hie hebt sich an die historij von ioseph

Fifteen lines are beneath. The history of Joseph comprehends 14 leaves, and 14 wood-cuts: all of them (except the thirteenth, which, in this copy, is printed upside downward) being coloured in the rude manner of the times. The original condition of the thirteenth, in the outline, which represents the death of Jacob, shews the exact character of these embellishments, in regard to firmness and effect. It is much superior, in execution, to those of which the ensuing are fac-similes.

I subjoin a specimen of the text, accompanied by a cut, which relates to Joseph's family going to take possession of the land of Jesse during the famine.

ach dem kam iacob selb sibenzigst in . . . . augen egipiē vnd sant sein sun iudas vor zu ioseph vñ der sagt ym das er kümen were. Do wart ioseph gar fro vnd fur gegen ym vnd empfing in freūtlich vnd vmb ving in vñ weint. Do sprach iacob zu ioseph. Ich stirb nu frolich so ich dein antliuz hab gese

hen. Darnach sagt ioseph dem kunig das sein vater vnd alles sein geschlecht vnd als ir gut kümen wer. Vnd furt die funff iungē pruder zu dem kunig. Die sprachē herren wir vinden vnserm vihe nicht weide in vnserm lāde. Darumb pit wir dich das du vns erla ubst das wir dein knecht in dem lāde pelse wonē. Do sprach der kunig zu iosepn das lant egipti stet in dei ner hant lass sie der aller pestē erdē wonē vnd gib in das lant pelse. Darnach furt ioseph sein vater fur den kunig. Do gesegēter in vnd fragt wie alter we re. Do sprach er. Ich pin hündert vnd drelsig iar alt. Do gab er seinē vater vnd seinē geschlecht das pest lant Ramaeses vnd speiset sie. wañ es was in aller werlt grolser hūger vnd sūderlich in egipto vñ cha naan.*

Fol. ix. *rev. and fol.* x. *rect.*

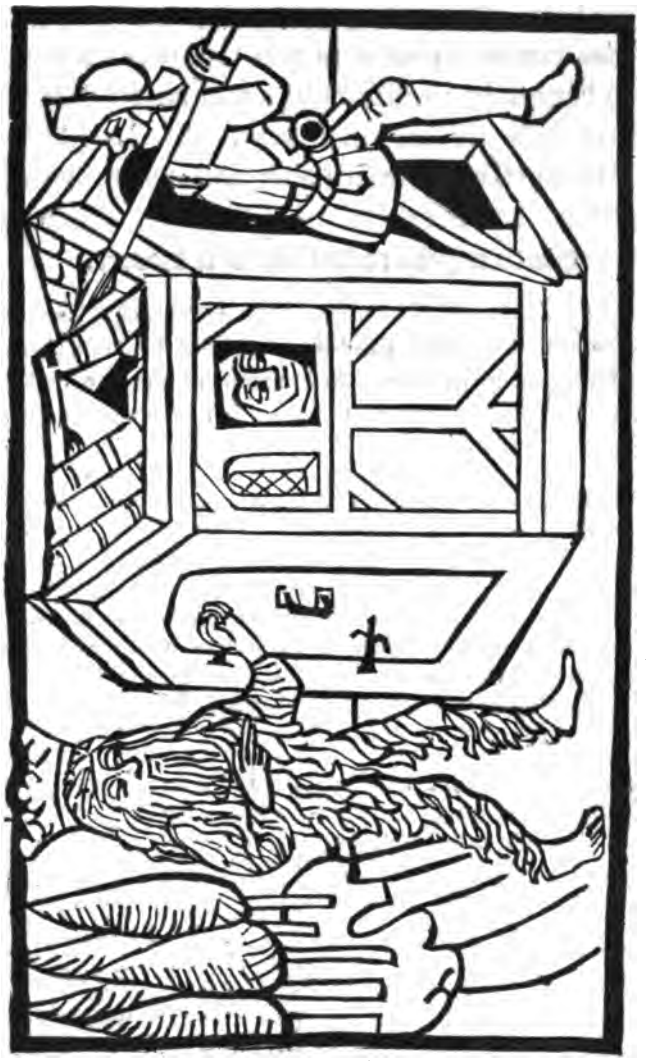
On the 15th leaf commences The History of Daniel, thus:

Hie hebt sich an die historij danielis

Under a wood-cut of Nebuchadnezzar sleeping in his bed, and Daniel standing upright, against a pillar, by the side of him: fifteen lines are beneath. This history contains 15 leaves, and has 18 wood-cuts. I subjoin a specimen of one of the latter, on fol. viii rect. representing

* 'After them came Jacob himself 70.... Egypt and sent his son Judah before him to Joseph, and he told him that he was coming. Then was Joseph very glad, and went toward him, and received him kindly, and embraced him and wept. Then spake Jacob to Joseph. I now die joyful since I have seen thy face. After this, Joseph told the king that his father, and all his kindred, and all their goods were come. And he brought his five young brothers to the king. They said, my Lord we find no fodder for our cattle in our land. Wherefore we pray thee that thou wilt allow us thy servants to dwell in the land of Jesse. Then spake the king to Joseph. The land of Egypt is in thine hand, let them dwell in the best land, and give them the land of Jesse. Then Joseph brought his father before the king; who blessed him and asked him how old he was. Then spake he, I am an hundred and thirty years old. Then gave he to his father and his kindred the best land, Rameses; and fed them, when there was great hunger in all the world, and particularly in Egypt and Canaan.'

Nebuchadnezzar returning to his palace after his banishment to graze with the cattle. The centinel or guard is made to run away with terror, at the sight of his unknown master, who appears as a wild man. There is an extraordinary air of rude simplicity throughout the whole.



The HISTORY OF JUDITH immediately follows, with a wood-cut at top, in manner similar to the foregoing ones: having this title below:

Hie hebt sich an die historij Judith.

Fifteen lines are beneath. The history comprises fifteen leaves, embellished with fourteen cuts. The thirteenth cut is borrowed from one in the History of Joseph; and of the fourteenth, there is a feeble facsimile published by Camus at the end of his description of this work in the *Mémoires de l'Institut.*

The HISTORY OF ESTHER is the next and last subject here treated of. It commences under a wood-cut, thus:

Hie hebt sich an die historij Hester.

Fifteen lines, as usual, are beneath. The tract comprehends fourteen leaves, and has fifteen wood-cuts: some of them of a singularly rude and interesting character. On the recto of the fourteenth leaf, we have the following poetical colophon, printed as prose. It is of great consequence in the history of early printing.*

* I subjoin, for the amusement of the curious, a metrical English version of this German colophon, executed after the ancient manner, by a modern hand. Both colophons are here placed side by side.

Ein ittlich mensch von herzen gert
Das er wer weisz vnd wol gelert
An meister vnd schrift das nit mag sein
So kun wir all auch nit Latein
Darauff han ich ein teil gedacht
Und vier historij zu samen pracht
Joseph Daniel und auch Judith
Und Hester auch mit gutem sith
Die vier het got in seiner hut
Als er noch ye den guten thut
Dar durch wir pessern vnser leben
Den puchlein ist sein ende geben
Czu bambergk in der selben stat
Das Albrecht Pfister gedrucket hat
Do man zalt tausent vnd vierhundert iar
In zweiundsechzigsten das ist war
Nat lang nach sand Walpurgen tag
Die vns wold gnad erberben mag
Frid vnd das ewig leben
Das wolle vns got allen geben
Amen.

Each man with eagerness desires
To learn, and to be wise aspires.
But books and masters make us so;
And all men cannot Latin know.
Thereon I have for sometime thought,
And HISTORIES FOUR together brought:
JOSEPH and DANIEL and JUDITH,
With good intent; ESTHER therewith.
To these did God protection give,
As now to all who godly live.
If by it we our lives amend
This little book hath gain'd its end.
Which certainly in Bamberg town
By ALBERT PFISTER's press was done;
In fourteen hundred sixty two,
As men now reckon: that is true:
Soon after good St. Walburgh's day:
Whom to procure for us, we pray,
Peace and eternal life to live;
The which to all of us God give.
(R. W. W.) Amen.

Ein ittlich mensch von herzen gert. Das er wes weisz
vnd wol gelert. An meister vñ schrift das nit mag
sein. So kuñ wir all auch nit latein. Darauff han
ich ein teil gedacht. Vnd vier historij zu samen pra-
cht. Joseph daniel vñ auch iudith. Vnd hester auch
mit gutem sith. die vier het got in seiner hut. Als er
noch pe dē guten thut. Dar durch wir pessern vnser
lebē. Dē puchlein ist sein ende gebē. Czu bambergk
in der selbē stat. Das albrecht pfister gedrucket hat
Do mā zalt tausent vñ vierhundert iar. Im zweiund
sechzigstē das ist war. Nat lang nach sand walpur-
gen tag. Die vns wol gnad erberben mag. Frid vñ
das ewig lebē. Das wolle vns got allē gebē. Amē

With the exception of the reversed cut in the History of Joseph, all the cuts in this copy are rudely coloured; which may, in some little measure, have affected the accuracy of the foregoing fac-similes. A full page contains 28 lines. The ink is sufficiently black and without gloss; and the printing is remarkably well in register. The types are precisely similar to those of the Bible, described at p. 9, ante. There are neither numerals, catchwords, nor signatures; and the capital initials are uniformly introduced by the rubricator.

It has been observed, at the commencement of the description of this volume, that its rarity is exceedingly great; and that, with the exception of the copy in the Imperial Library at Paris, no other copy of it is known. The reader will be pleased to examine the preceding pages (7 and 8) and he will find a brief notice of the manner in which the Parisian copy was discovered and described. Although Camus, in the authority there referred to, has been sufficiently copious in his account of two other treatises, printed in the same character, he has not described the present production with the same minuteness with which it is here introduced to the reader's acquaintance: nor are his fac-similes quite so correct. The importance of such a volume to the typographical antiquary, is very great; for it informs us that the art of printing was exercised at Bamberg in 1462: and that, as the name of Pfister is subjoined both to the present work, and to another called 'Belial,' (in the present collection—afterwards described) the same

artist was in all probability the printer of a celebrated Bible which has been copiously described at pages 7-10, ante. This copy is clean and perfect; being neatly inlaid, and bound in antique-red coloured morocco.

40. Biblia Pauperum Germanice. *Printed by Pfister, probably in the year* 1462. Folio.

Although this work is usually classed among the earliest efforts of the art of printing, as a wooden-block production, yet I have assigned the present place to it, from a persuasion of its being executed with moveable types, in the office of Pfister, not later than the year 1462. It has been noticed by several bibliographers. Betulius or Bourckhard made mention of it in the year 1714; and after him, Schwarz, in his *Index Libror. sub incunab. typog. impr.* 1727, p. 16. These imagined it to have been printed in 1457. Meerman notices a German version and impression of the 'Poor Man's Bible,' at p. 228, vol. i. of his *Orig. Typog.*; similar, I apprehend, to that which is noticed by Heinecken from p. 323 to 327. Meerman appears to have also had some knowledge of the present edition, but he thought the description of it 'foreign to his purpose.' *Ibid.*

Heinecken, although rather particular in his account of this impression, (*Idée Générale*, &c. p. 328-9) is not quite exact. Camus is more particular and interesting, and gives a tolerably good fac-simile of a set of the plates on one page. *Mémoires de l'Institut*; vol. ii. *Append.* p. 18-21, *Pl.* 4. He rightly observes that the copy described by Heinecken was defective; wanting the 17th leaf; and containing, as head cuts, 'The Descent of the Holy Ghost,' and the 'Assumption of the Virgin.' The copy in the Imperial Library at Paris has 18 leaves, but the last leaf is blank, with the exception of a painting of a woman, holding a shield, &c. subsequently introduced by the rubricator. The present copy is perfect in regard to the number of printed leaves, which is 17; and as each leaf contains text upon the recto and reverse, and each page has five engravings, it will follow that the entire volume presents us with not fewer than 170 cuts. Of their merits we shall presently speak.

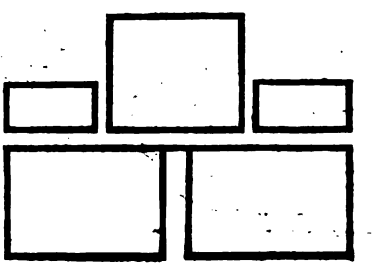
It is probable that copies may differ in the arrangement of these cuts. Heinecken says that the first lower print, or 4th from the commencement, is 'Eve and the Serpent;' in the present copy, it seems to be our Saviour and the Serpent; and the cut of 'eating the forbidden fruit' is, here, on the reverse of the fifth leaf—beneath 'the Temptation.'

Camus properly observes that, although these cuts are 'encore très-grossières,' il y a cependant plus d'intention et d'ensemble que dans les dessins des éditions antérieures.' The accompanying fac-similes will give the reader some notion of their degree of merit.

The ensuing cut is singularly grotesque and ridiculous, in regard to perspective and proportion. It may be necessary to state that it represents the translation of Elijah, who is in the act of throwing his mantle upon Elisha.

The date of 1462 is assigned to this volume, from its similarity, in regard to subject and execution, to the one last described. Heinecken thought the work might have been executed in 1461; and although he was ignorant of the preceding production of Pfister's press, he has correctly attributed the present one to the same artist. It begins on the recto of the leaf, quite at the top, without prefix or title-page, with the word 'ysaias' &c.; and the first cut is that of the Annunciation.* Considering its antiquity, it is not an inelegant production;

* The cuts are arranged in the ensuing form, having text above, between, and beneath them.



being somewhat superior, as the reader may perceive, to many of those works before described, as executed 'IN THE INFANCY OF PRINTING.' Such a work was likely soon to become scarce, both from the popularity of the subject, and the superiority of its execution to preceding impressions. The present copy is in as fine condition as a volume of this nature is usually found to be; and is very elegantly bound in blue morocco.

41. BIBLIA PAUPERUM LATINE. *Printed by Pfister. Without Date or Place.* Folio.

We have here another production of the press of Albert Pfister. It is either a translation from the German, or the German is a translation of the present; although, as Pfister has subjoined such early dates as those of 1461 and 1462, to his German publications, it is not improbable that the present volume was posterior to the preceding one.

It commences precisely like the preceding impression, both as to text and cuts, except that the text is here in the Latin language. Neither Heinecken nor Camus were acquainted with any impression of the Biblia Pauperum, by Pfister, in the Latin language; and the present copy, which was obtained by Lord Spencer from Sir M. M. Sykes, Bart., (in exchange for some Aldine Classics) may probably be considered as unique. Like the former, it has 17 leaves; and is throughout executed with the same cuts, arranged in the manner of which the last note has given an illustration. What adds not a little to the value of this copy, is, that it contains a leaf of the ALLEGORY OF DEATH, or Complaints against Death, printed also by Albert Pfister; and of which there is a perfect copy in the Bibliothèque Impériale at Paris, as described by Camus; *Mémoires de l'Institut*;* *App.* vol. ii. p. 6-8. This

* The account of Camus is worth noticing. 'This ALLEGORY OF DEATH contains five wood-cuts, of the dimensions of the entire page. The *first two* have nothing printed upon the reverse. The first cut, on the first leaf, represents Death upon a throne. Before him, a man with a child appears, to complain that death has taken the mother, who is wrapped in a sheet upon a tombstone. The second cut, upon the 4th leaf, also represents Death upon a throne, with the same man, and many others in company with him, sadly complaining at the feet of the grim monarch, and depositing there the marks of their dignity: at the head of them a Pope is bending with one knee upon the earth. The 10th leaf presents us with a *third* cut; having the text printed upon the reverse of it. Here are two figures of Death: one is on foot, and mowing down girls and boys: the other, upon horseback, is in pursuit of knights, and shooting at them with bow and arrows. The *fourth* cut is on the 18th leaf; having the text on the reverse, and being

copy, although somewhat soiled, is in a sound state, and elegantly bound in blue morocco.

42. Novum Testamentum Erasmi. Gr. et Lat. *Printed by Froben. Basil.* 1516. Folio.

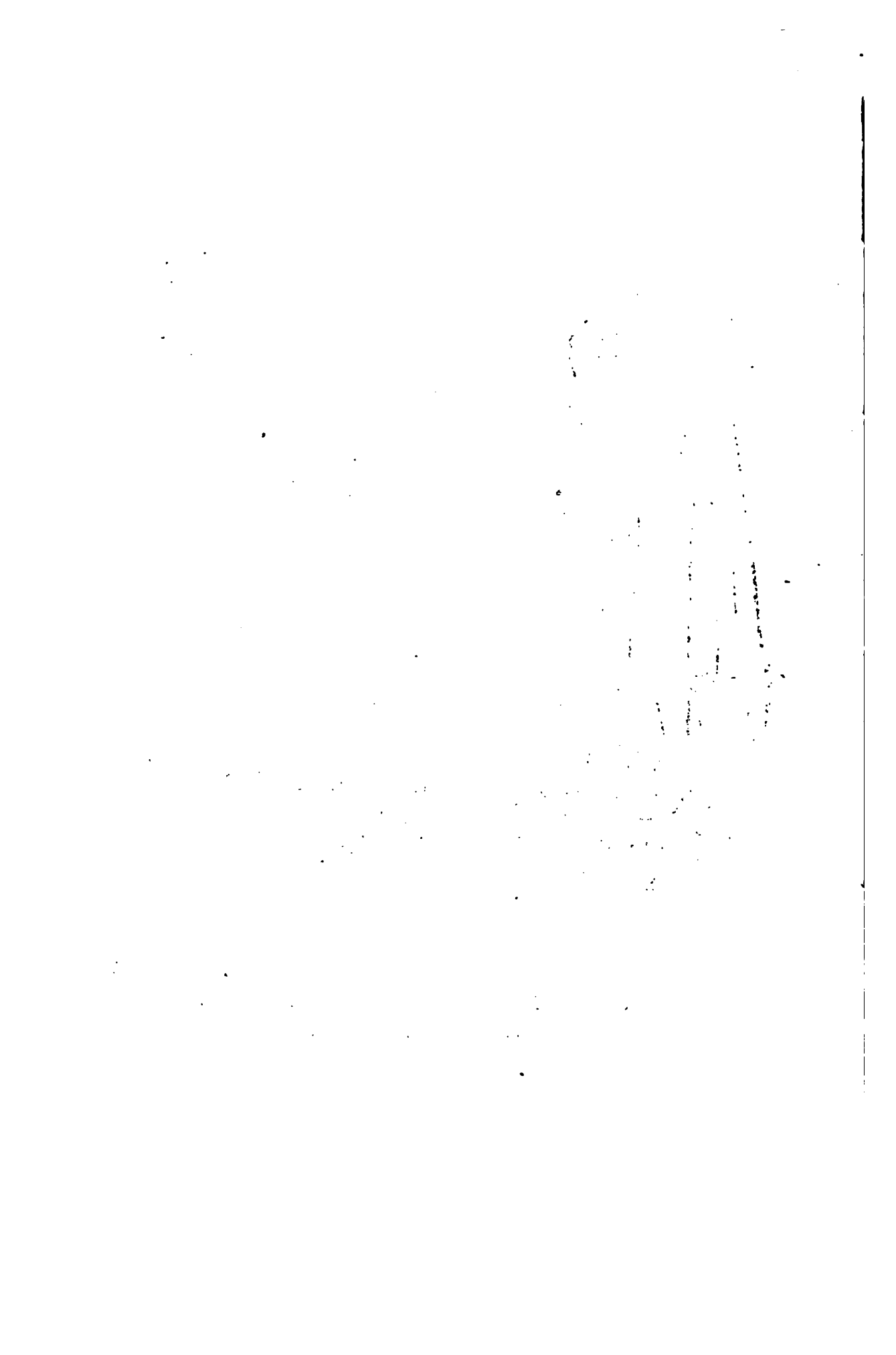
The entire title is as follows: 'Novum Instrumentū omne, diligenter ab Erasmo Roterodamo recognitum et emendatum, nō solum ad græcam ueritatem, uerum etiam ad multorum vtriusq; linguæ codicum, eorumq; ueterum simul et emendatorum fidem, postremo ad probatissimorum autorum citationem, emendationem et interpretationem, præcipue, Origenis, Chrysostomi, Cyrilli, Vulgarij, Hieronymi, Cypriani, Ambrosij, Hilarij, Augustini, una cū Annotationibus, quæ lectorem doceant, quid qua ratione mutatum sit. Quisquis igitur amas ueram Theologiam, lege, cognosce, ac deinde iudica. Neq; statim offendere, si quid mutatum offenderis, sed expende, num in melius mutatum sit. *Apud inclytam Germaniæ Basiliæam.*' With Froben's smallest device beneath, and a privilege from the Emperor Maximilian for four years exclusive sale.

An address from Froben to the reader, dated March 1516, is on the reverse; in which the printer observes, that he is 'as anxious for a good reputation as for money; that he has spared neither labour nor

divided into two compartments: at top, as in the first cut, certain people are complaining before Death, who is seated upon a throne: at bottom, we perceive a convent on the left hand, at the door of which are ten monks—to the right is a garden, having in it a tree charged with fruit, a woman crowning an infant, and another woman conversing with a young man. Between the convent and the garden is a block, upon which various characters are engraved, and which may be meant to signify the arts and sciences, as not to be protected from the attacks of death: this being the subject of the chapter which precedes it.

The *fifth* cut is in part represented by the opposite fac-simile. Above the figures there seen, sits the Almighty upon a throne, with an attendant angel on each side. He is putting the fore finger of his left hand into the centre of his right; and upon each of the hands is an *eye*, denoting, I presume, the omniscience of the Deity. His countenance is expressive of thought; and from the whole manner it would appear that he was summing up the justice or injustice of the relative claims of the parties before him. The cut is surrounded with a bold line border, which, in the fac-simile, is almost wholly omitted, in order that the effect of a part of this cut might not be spoilt. I may add that it is coloured, as are all the cuts in the above German and Latin Biblia Pauperum, in the rude ancient manner of the times: and that 9 lines and a half of text are printed upon the recto of the same leaf.

FAC-SIMILE of part of one of the Wood-Cuts in the Allegory of the COMPLAINT OF DEATH, printed by Pfister at Bamberg: see p. 104.



expense in this impression; and, among that of other learned men, has availed himself of the assistance of Oecolampadius. He anticipates a reprint of this book by other printers; but 'he shall not be disposed to consider this in a harsh point of view, provided any one exceed or equal his own fidelity.' Next follows the address of Erasmus to Pope Leo X. occupying three pages; the first of which is encircled by a magnificent wood-cut border, having some ornaments not remarkable for their delicacy.*

We have, in the third place, 'Erasmi Roterodami Paracelsis ad Lectorem pium,' occupying seven pages and a half; then his 'Methodvs,' filling the next eight pages and a half; and afterwards, his 'Apologia,' with some short lives of the four Evangelists, written in four Greek sentences, which occupy the remaining six pages and a half. On p. 1, the sacred text commences, within a splendid wood-cut border, having Froben's name upon a blank shield, beneath. At p. 322 the Acts of the Apostles conclude; then the Hypothesis of St. Paul's Epistle to the Romans on p. 324-5. The first Epistle commences on a page separately numbered, having some rectangular ornaments, printed in red ink, in the style of Aldus's books; but it is a very unequal imitation. On p. 224 the Revelation of St. John concludes.

The Annotations, in Latin, commencing at p. 225, generally form the second volume. At p. 672 there is an interesting address from the corrector, Oecolampadius, concerning the impression and the learned editor; the latter being termed 'literarum omnium decus ac delitiæ.' Then follow two pages of Errata; and on the recto of the ensuing leaf

* It is not a little extraordinary that Dr. Knight, in his *Life of Erasmus*, 1726, 8vo. p. 187-208, should have omitted to notice (at least, in chronological order,) this very important work which issued from the press of Froben, under the immediate superintendence of the distinguished character whom he celebrates. Gibbon, in one of the notes of the later volumes of his History, calls Knight's performance a 'very curious' one. This may be doubtful praise. The biography of Knight is immethodical and dry; but it is embellished with cuts, some of which have considerable mechanical merit, as well as antiquarian interest to recommend them. All facts are worthy of publication which relate to Erasmus; but they might, in the work here referred to, have been stated with more liveliness and perspicuity. The labors of Le Clerc and Jortin will receive the thanks of posterity. Yet a Life of Erasmus, less concise than Knight and less ponderous than Jortin, is at this day a great desideratum. It must however be admitted that, in his *Life of Dean Colet*, Dr. Knight has published an interesting epistle upon the subject of this impression of the sacred text. The reader may consult my *Bibliomania;* p. 288, 293.

'Canon-Ternionvm,' having the following colophon and device beneath:

Basileæ in ædibus Joannis Frobenij Hammelburgensis
Mense Februario. Anno. M.D.XVI.
REGNANTE IMP. CAES.
MAXIMILIANO P.
F. AVGUSTO

Γίνεσθε φρόνιμοι ὡς οἱ ὄφεις.

Prudens simplicitas amorqꝫ recti.

ἀκέραιοι ὡς αἱ περιστεραί.

As the reader will find a tolerably copious account of the various editions of the New Testament, by Erasmus, in the first volume of my *Introduction to the Classics*, it only remains here to observe, that the present is the FIRST IMPRESSION of them extant; and, however erroneous it may be, in comparison with the succeeding impressions, it has always been covetted by the curious, on account of its rarity, and beauty of execution. This copy was formerly in the collection of Dr. Farmer: see *Bibl. Farmer*, n°. 1634.

FAC-SIMILE of the Commencement of the PSALTER printed at Mentz, A.D. 1457. To face p. 107.

Psalters.

43. Psalterium, &c. Latine. *Printed by Fust and Schoeffer. Mentz.* 1457. Folio.

First Impression of the Psalter, and the first printed book to which a date is subjoined. The extreme rarity and value of this magnificent work are well known. We will first give a bibliographical description of it, and afterwards add some account of its discovery; incorporating the principal authorities which have treated of it. Such an history will not be found altogether uninteresting.

The work begins on the recto of the first leaf, with two musical-scored lines at top. The lines and notes are inserted in ms. as well as the words 'Venite exulte,' &c. The text, of which the opposite representation is a fac-simile, begins about three inches below.

A full page, which is 7 inches and ½ in breath, by about 11¼ in height, contains 20 lines. It is not uniformly printed in a type of the size of the fac-simile. The collects, responses, verses, and prayers are generally in a smaller type,* and the last two leaves are uniformly so; with the exception of five lines. The musical lines and notes, with the interlineary words, are in manuscript. The colophon, which is also printed in the small type, and with red ink, is strictly as follows:

ñs ꝑalmoꝝ codex. venustate capitaliū decoāt'
rubricationibusq3 sufficienter distinctus,
Adinuētione artificiosa īpīmendi ac caracterizandi.
absq3 calami vlla exaratōne sic effigiatus, Et ad euse-

* See, among others, fol. 20, 29, 118, 134, 136-7, 141-2.

hiam dei industrie est ꝛsummatus, Per Johem fust Ciuē magūtinū. Et Petrū Schoffer de Gernsʒheim, Anno dñi Millesiō. cccc.lvij. In vigilia Assūpcios.*

A fac-simile of this colophon is given by Mons. De Boze, and by Wurdtwein; and from this latter, by Zapf; but being cut upon copper, the effect is sharp, and not quite exact, compared with the original. Heinecken has also given an imitation of it on a small scale. The present copy, which is perfect, contains 142 leaves. Other copies contain less, and some more; as will be seen in the sequel. Respecting the materials with which this extraordinary volume is printed, the reader will be pleased to attend to what follows:—and this brings us to the promised account of its discovery, and of the authors who have treated of it. As this account has been, in a great measure, already submitted by me to the public,† I trust I shall be justified in availing myself of my former labours.

The first writer who makes mention of the Psalter of 1457 is Lambecius, in the second book (c. viii. p. 989) of his *Comment. de Bibliotheca Vindobonensi*, edit. 1665,‡ who there describes it only in a summary manner, by way of marginal note, without the least specification of its size. 'This copy (says Mons. De Boze) was discovered in the year 1665, near Inspruck, in the castle of Ambras, where the Archduke Francis Sigismund had collected a prodigious quantity of Mss. and printed books; taken for the most part from the famous library of Mathias Corvinus, king of Hungary: it was transported from thence to the imperial library at Vienna.' This is the copy which Heinecken so amply describes; and which, for the extreme beauty of its condition, he calls 'un Exemplaire vierge.' It is still in the same library.

* That is, literally;

"This work of the Psalms, a book embellished with beautiful capitals, and sufficiently distinguished with rubric letters, was thus formed by an ingenious invention of printing, with separate characters, without any writing of the pen, and carefully finished for the worship of God, by John Fust, Citizen of Mentz, and Peter Schoyffer, of Gernsheim; in the year of the Lord one thousand four hundred and fifty-seven—on the eve of the Assumption (August 14)."

† *Athenæum*; vol. ii. p. 309, 490.

‡ The reader may be pleased to consult my last edition of the *Bibliomania*, p. 54, note, concerning this valuable work. Of the celebrated royal collector, Corvinus, he may procure some brief but pleasing intelligence in Morelli's *Bibl. Manuscripta Græca et Latina*; tom. i. p. 417. 1802, 8vo.

The slight manner in which Lambecius noticed this magnificent production, was the source of many errors among subsequent bibliographers. Chevillier, who published his amusing French work entitled *l'Origine de l'Imprimerie de Paris*, at Paris, in 1694, never saw a copy of it; but he does not hesitate to call it a *quarto*; see p. 13: and Maittaire, who, as well as Chevillier, was ignorant of the second edition of 1459, relies solely on the authority of Chevillier and Lambecius, and also calls it a quarto. See *Annal. Typog.* t. i. p. 270. ed. 1733.

In the same year that Maittaire's second edition of his first volume appeared (viz. 1733), Palmer, or rather Psalmanaazar, published his '*General History of Printing*;' and, in his account of the first Psalter, he relies entirely on Lambecius, translating the colophon of it as given by the latter. Of its size he says nothing; and of the second edition he is quite ignorant (ignorance and incorrectness are the prominent features of his whole performance!) supposing the *Durandus* of 1459 to be the second book printed with metal types: see pages 29 and 76. From this work, therefore, nothing is to be gleaned worth notice.

Marchand, who is the next writer in succession, and who had published his *Histoire de l'Imprimerie*, 1740, before Mons. de Bose had given his excellent account of the Psalter (presently to be mentioned), is extremely accommodating in his description: for he says, 'C'est un petit *in folio*, ou un grand *in quarto*:' see p. 33, 34, 36. He knew of only two copies in existence; those at Vienna and Freiburg.* Of the second edition of 1459 I do not observe that he makes any mention, for he notices the *Durandus* as the only book printed in 1459.

At length Mons. De Boze, in the 14th vol. of *L'Académie des Inscriptions*, &c. p. 254 (A.D. 1740) favoured the world with an ample and accurate description† of this important work, from a copy in his own possession; which, after his death, belonged successively to Mons. Gaignat, Mons. Girardot de Prefond, and the President de Cotte. The margins of this copy were much cut, according to Heinecken's

* Marchand refers to Mullerus's *Theat. Freiberg.* 4to. 1653, p. 129-130, &c. &c. without noticing Willischius's history of that town; in which this latter makes mention of the Psalter of 1457:—but, says Mons. De Boze, "assuming to himself the airs and graces of a disinterested man, and consummate critic, he commits the most absurd blunders, and indulges in such hypotheses upon the *date* of it, as render his account truly ridiculous."

† It was read by the Abbé Sallier, under the title of "Notice du premier livre imprimé portant une date certaine." The book itself appeared in the *Catalogue des Livres du Cabinet de M. De Boze*, 8vo. 1753, no. 80.

account, who inspected it at the house of its last possessor. M. De Boze accompanied his account of it with a plate, being a fac-simile of the subscription or colophon. This copy consisted of 136 leaves of the Psalter text, and 20 of hymns, responses, and prayers, forming a supplement to it. Heinecken supposed that M. De Boze's copy consisted originally of *two*, 'dont l'un a été fort usé, et l'autre assez propre. Cependant (says he) il est fort bien réparé.' It seems that most of the copies differ in the supplementary part, a circumstance which appears to have puzzled Heinecken, but which is very reasonably accounted for by Lambinet. This latter bibliographer thus observes upon it: 'C'est une tradition conservée à Maïence que les religieux de *St. Alban* ont fait exécuter à leurs frais la première édition du Psautier, et les Benédictins de *St. Jacques* la seconde, &c. Comme ces Psautiers étoient destinés uniquement pour le chœur des églises des monastères, des cathédrales, des collégiales, il est tout naturel de croire que ces corporations auront fait, en tout ou en partie, les frais de leur exécution; et *qu'ils auront fait disposer chacun selon son rit*, les oraisons, les hymnes, les répons, les vêpres, qui se trouvent à la fin du Psautier dans quelques exemplaires, et qui *souvent ne se trouvent pas dans d'autres*. Telle est, je crois, la vraie raison des variantes que l'on voit dans les exemplaires de la même édition: raison qu' Heinecken, Breitkopf,* et d'autres bibliographes cherchent depuis si long-temps.'†

The description which De Boze has given of *his* copy, may serve for that of all the others of the date 1457; and it is a little surprising that Heinecken, although he allows De Boze to have given 'an ample account' of it, never seems to have perused it, for he takes upon *himself* the credit of first making certain observations, which, in fact, were made 30 years before by De Boze.

This work was printed as a choir-book for cathedrals, and, as Lambinet says, is rather a Breviary than a Psalter. It is a large folio, in the Gothic character. The capitals are of various kinds; the largest three inches and a half high, exclusively of ornaments extending nearly thirteen, eight, and five, inches perpendicularly. The first B of the text,

* Breitkopf was a celebrated printer at Leipsic, and died in 1794. Heinecken had the highest opinion of his typographical talents. He published an account of the invention of printing, in German, at Leipsic 1779; but his *magnum opus* is the treatise upon the 'origin of playing cards, engraving upon wood, &c. in Europe,' of which the first volume was published in 1784; the second, I believe, appeared in 1801. This work is full of erudition; but, alas! it is written in *the German language!*

† *Recherches, &c. sur l'origine de l'Imprimerie*, p. 142-8, edit. 1798. vol. i. p. 151-162. edit. 1810.

the S on fol. 70 rect. and the P of the colophon, are examples of this kind. The other capitals extend about the height of four lines of the Psalms, and three of the Hymns, &c. Mons. De Boze reckons that there are 288 of them. He tells us that his copy was found in the collegiate church of St. Victor, at Mentz, where it answered the usual purposes of the choir, till the third edition of 1490 appeared; when, it was carried away and 'luckily (says he) shut up and forgotten in a little press attached to the sacristy.' It was discovered by De Boze in the winter of 1739.

SCHWARZ, in his *Primaria quædam Documenta de Origine Typographiæ*, pt. ii. p. 7, describes the work as 'A folio, upon vellum, containing neither the entire Psalms of David, nor the Psalms alone; but having Hymns, Prayers, and Collects, &c. The psalms are not in the common order, &c. The whole volume comprehends CXXI leaves; having some leaves, as far as fol. CXVI, capriciously numbered, at top, in the middle of the recto. What is the more astonishing, the capital and larger letters, are not painted with a pencil or reed (penicillo aut calamo) but are cut in wood, and printed in red and blue colours alternately.' He knew of two copies only: one in the Vienna, and the other in the Freiburg library. He speaks of the former having the printer's red device (vide p. 11.) beneath the colophon and no musical-scored lines; but spaces left for their insertion. The Freiburg copy has the musical lines. Schwarz is indebted for his information partly to Willischius's *Hist. Eccles. Freiburg*, p. 376, and partly to the then librarian (as I conceive) of the Vienna Library.

In the years 1758-9, the younger P. S. FOURNIER published two elegant little treatises* upon the Rise, Progress, and Art of Wood-Engraving. In these treatises he has spoken decisively and correctly of the size, beauty, and skill of the Psalter of 1457. He says, 'it is one of the most curious works that the art of printing has ever produced; that the capital letters are printed in different colours, after the manner of *cameos*, with a correctness and precision truly astonishing!' 'Let the work be exhibited (says he) to all the printers of the present

* "*Dissertation sur l'origine et les progrès de l'art de graver en bois*, &c. 8vo. 1758. "*De l'origine et des productions de l'imprimerie primitive en taille de bois*, &c. 8vo. 1759; both "A Paris, de l'imprimerie de BARBOU," and printed in Barbou's very best manner. The first contains 92 pages, besides an "Approbation et Privilège;" the second 268 pages. For his other works consult the *Bibliomania*; p. 76; where two small brochures, entitled *Remarques sur un ouvrage intitulé Lettre sur l'Origine de l'Imprimerie*, Paris, 1761, and '*Lettre à Mons. Fréron au sujet de l'Edition d'une Bible sans date annoncée pour être la première production de l'Imprimerie*'—are omitted to be noticed.

day assembled together, and let them be charged with the care of printing a similar one; assuredly, they will not execute it so exactly! And yet, this very book is the *first* to which a *date* is affixed, and to which the names of the workmen, who executed it, are subjoined!' See pages 45-6-7, of the first treatise, and 231-4, of the second.

The account of Fournier excited the attention of the curious towards discovering more copies of this rare and beautiful production; and De Bure, the next writer in succession who notices it, refers to this account in a manner the most express and complimentary. See his *Bibl. Instruct.* n°. 46. Unfortunately for De Bure, he does not appear to have examined a copy himself, although he knew there were three (and three only) to be consulted. This has rendered his description extremely defective. Heinecken does not scruple to call it 'remplie des fautes.' According to De Bure, it would seem that the Psalter of 1457 was 'printed in red and black letters, similar to the supposed Bible of 1450;' than which nothing can be more vague and erroneous.

Meerman is the next bibliographer after De Bure, who has noticed the Mentz Psalters of 1457-59, 90. In a long note, vol. i. p. 11, 12, of his *Origines Typographicæ*, and again at p. 94 in the text, as well as slightly in some few other places, he would seem to intimate that the accuracy of Fournier's account of the lustre of the ink in this Psalter, is corroborated by some copies which he saw of the Bible of 1462; and that the different coloured inks in it were first discovered by Gutenberg, on the authority of Polydore Virgil, *de rer. invent.* lib. ii. c. 7. He refers to De Boze's account, but seems to have profited little by it; in short, nothing interesting or valuable upon the subject is to be obtained from this learned bibliographer.

I may here refer the reader to a very curious anecdote connected with the first Psalter, and which, if it contained one syllable of truth, might give us some valuable information relating to it. It is in Papillon's *Traité historique*, &c. *de la Gravure en Bois*, 1766, 8vo. 2 vols. vol. i. p. 119, &c.

The next and ablest writer in succession, who has treated of these Mentz Psalters, was the late Baron Heinecken. This eminent bibliographer, as Lambinet justly observes, 'mentions these Psalters in a manner which cannot fail to secure our attention and belief.' He saw and examined *five copies* of the first Psalter; of which he has given an ample description in his '*Idée générale d'une Collection complette d'Estampes*,' Lips. 8vo. 1771; a work, with which no curious collector can dispense, and which is now of extreme rarity.

It is not necessary to enter into the detail of his description of these copies, since, with very trifling variations (which have been before accounted for) they all correspond with each other. The *first* was in the Imperial library at Vienna, which Heinecken calls 'a virgin *copy*;' it has the arms of Fust and Schoeffer subjoined to the colophon, which are not to be found in any other one. The *second* belonged to De Boze, and is now in Count M'Carthy's library. The *third* was in the library of the public school at Freiburg, in Saxony, and had long time served as a chant-book in the cathedral—this was a very imperfect copy. The *fourth* was in the monastery of Roth, near Memmingen—originally discovered by SCHELHORN in the choir of the conventual church, and described by him, but not very accurately, in his 'Riederers Abhandlung aus der Kirchen-Bucher-und Gelehrten Geschichte,' pt. 1: This is the copy which is in the present collection. The *fifth* copy belonged to M. DUVE, Hanoverian Counsellor for his Britannic Majesty—'who possesses,' says Heinecken, 'one of the most extraordinary collections of beautiful and rare books in the world—and who is, in every respect, a skilful amateur.' This copy, which was afterwards deposited in the library of the university of Gottingen, is now in the Royal library at Windsor. It is called by Heinecken 'exemplaire fort propre, avec plusieurs variantes:' in fact, a more splendid one can scarcely be imagined; and those who have seen the Vienna copy agree in declaring his Majesty's to be of equal magnitude and beauty. The description of these copies occupies about eight pages of Heinecken's book, and is accompanied with two plates—the one, being a fac-simile of the first initial capital letter B.; the other, being a specimen of the colophon with the arms of the printers subjoined. A *sixth* copy has been seen by LAMBINET, which will be presently mentioned.

Between the years 1778-85 were published the four volumes of MASCH's and BOERNER's edition of Le Long's *Bibliotheca Sacra;* in which, at vol. iii. p. 262-3 (published in 1783) there is a copious and accurate account (with the colophon at length) of the first Psalter, which had never been seen by Le Long. Of the edition of 1459, four copies of which are referred to by Masch, (the same that Heinecken had before described) Le Long himself was ignorant. Masch notices *five* copies of the first Psalter, which had been previously described by Heinecken, although he does not quote that bibliographer's work, but refers to Schoepflin, Meerman, Fournier, and Schelhorn.

I am not aware of the mention of these Psalters by any writer, after the foregoing ones, until the appearance of HUBER's *Notices générales*

des Graveurs, 8vo. 1767, in which the edition of 1457 is slightly alluded to as a work 'incontestably printed at the period when it bears date.' Huber observes, that 'it is not in his power to give a complete idea of the origin and progress of printing'—'il faudroit,' says he, 'faire des recherches au dessus de mes forces'—and then he goes on to tell us of the promised work of BREITKOPF on this subject, 'qui ne laissera rien à desirer.' As Peignot has not noticed this book of Breitkopf (who died in 1794) in his minute and valuable list of 'works on printing,' in the Supplement to the *Dict. Raison. de Bibliologie*, Paris, 8vo. 1804, p. 152, I presume it has never yet appeared. Indeed, from the note in Daunou's *Analyse*, &c. (presently to be mentioned) p. 101, it is most probable that the work is yet in MS. only.

The name of WURDTWEIN has been before mentioned. In his *Bibl. Moguntin. Aug. Vindel.* 1787, 4to. p. 55-61, there is a minute and satisfactory account of this work; and a copy of it is noticed, which may be called the *sixth* known one. This copy was subsequently specified by Lambinet. It formerly belonged to the choir of the metropolitan church at Mentz, and was afterwards deposited in the library of the same cathedral 'ut liber typographiæ elegantissimæ princeps'—adds Wurdtwein. This copy had been described by Breitkopf in his *Desselben abhandlung über die Erfindungsgeschichte der buchdruckerkunst*,' p. 46—according to the same authority. Lambinet has told us of the present fate of this copy: see post. Zapf, in his *Aelteste Buchdruckergeschichte*, 1790, 8vo. p. 40, has borrowed Wurdtwein's fac-simile of the colophon, which is badly executed. His account is tolerably particular.

In the year 1793 appeared the fifth and last edition of VOGT's *Catalogus Historico-Criticus Librorum Rariorum*, 8vo. in which, notwithstanding the editor tells us he has carefully corrected and copiously added to it, the account of the first Psalter, at p. 698, is equally superficial with the preceding one. Although Heinecken's description of *five* copies of it had been published thirty years before, yet the author gravely tells us 'only *two* copies are known to exist'—and the commonplace authorities of Maittaire and the Act. Erudit. Lips. 1739, p. 586, are only cited.

In the same year, PANZER published the first of his eleven quarto volumes of '*Annales Typographicæ*'—a work which is beyond all praise. At pp. 111-2, vol. ii. there is an exceedingly accurate account of the first two Psalters. Of the *first*, it is justly said, 'only six copies are

known to exist'—and Panzer refers particularly to the one in the Gottingen library, which, as was before observed, is now in his Majesty's possession. He also quotes the foregoing and other German authorities.

LAMBINET, whose name has been so frequently mentioned, published his '*Recherches Historiques Littéraires et Critiques sur l'Origine de l'Imprimerie*,' at Brussels, in 8vo. A. D. 1798; which was reprinted in 1810, 2 vols. 8vo. In this work there is an interesting account of these Psalters; and mention is made of the *sixth* copy of the first edition (noticed by Wurdtwein) as having been seen by him in the library of the Archbishop Elector at Mentz. This copy, with the most precious books of the same library, was removed from thence down the Rhine, during the French revolution, and has since disappeared. Lambinet says it contains 175 leaves; *Id.* vol. i. p. 160.

PEIGNOT is, I believe, the next writer who notices the Mentz Psalters. In the second volume of his *Dictionnaire Raisonné de Bibliologie*, Paris, 8vo. 1802, p. 310, he calls the first edition 'le plus beau monument de l'Imprimerie naissante: et qui fera, dans tous les siècles, l'admiration des connoisseurs.' He then mentions, in a note, the six copies which have been before alluded to.

DAUNOU, in the following year, 1803, published a thin 8vo. pamphlet of 138 pages, called '*Analyse des opinions diverses sur l'origine de l'Imprimerie.*' In this work Daunou frequently, but incidentally, notices the first Psalter of 1457, as connected with his analysis of the various hypotheses on the art of printing. He says, at page 28, what most bibliographers will probably subscribe to—'Beaucoup d'autres livres portent des dates antérieures à 1457; mais toutes ces dates sont depuis long-temps reconnues ou pour fausses, ou pour celles de la composition, ou de la traduction, ou de la transcription de ces ouvrages.' Peignot, in the third volume, or Supplement to his *Dict. de Bibliolog.* bestows upon the work of Daunou every praise, and freely confesses his obligations to it.

It may not be necessary to describe the remarks of subsequent bibliographers. F. I. Fournier, De La Serna Santander, and Lichtenberger are brief; but the latter is sufficiently particular and correct. Santander has forgotten to mention the *sixth* copy noticed by Lambinet. The Abbé Mercier, in the second edition of his *Supplément* to *Marchand's Hist. de l'Imprimerie*, p. 18, speaks of a *seventh* copy which Jamet, junr. saw at Luneville in 1738, in the possession of M. Bagger, a Dane; who had sold it to the Abbé Count de Zaluski,

grand almoner of Stanislaus, and afterwards Bishop of Kiow. If this be true (says Lambinet) it is probable that it went, with the greater part of this nobleman's library, which escaped pillage, from Warsaw to St. Petersburg, in 1795, by order of Catherine II. See Lambinet, vol. i. p. 161. Such is the account of the discovery of the possessors, as well as of the writers upon, the famous work under description. It remains to say a few words respecting the manner of its execution.

Schwarz, Boze, Schelhorn, Fournier le jeune, Papillon, and Breitkopf, struck with the inequalities and differences of the same letters, were of opinion that they were moveable *wooden* types. The younger Brunet draws the same conclusion.* Heinecken, Rive,† and Daunou, agreeing in the capital letters being cut upon wood, conclude that the smaller ones are moveable *metal* types. Meerman alone supposed that they were cut upon cast shanks. Lambinet allows the obvious irregularities and differences of the same characters, and seems to agree with Firmin Didot, that the types consisted of a metal superficies, placed upon wooden stems or shanks, in order to save expense: but this seems to be tantamount to metal types, in point of effect. It is difficult, if not impossible, to come to any correct conclusion upon the subject, in the absence of coeval evidence.

A question has been started by the ingenious and skilful Printer of this work, whether the capital letters, and especially the larger ones, be not introduced, in their various colours, by means of a *stensil*. It is evident that a few of the capitals, in the present copy, have been retouched with a camel-hair brush; but I think, as they originally came from the workmen's hands, they were *impressed* in the several-coloured inks in which they now appear—either by means of two or more blocks, or by covering a part while the remainder was executed. Labour was, in former times, comparatively cheap; and enthusiasm great. The dry, even, and firm appearance of these capital initials, and the correctness and regularity of the ornaments, are conclusive, in my own mind, of their being *stamped* in printing ink, by means of one, or

* *Catalogue des Livres Rares, Precieux, et bien conditionnés du Cabinet de* M.***: *par J. Ch. Brunet Fils.* Paris. 1811. 8vo. no. 88. A rare and valuable publication.

† *La Chasse aux Bibliographes;* 1789, 8vo. p. 389. The account of the Psalter of 1457, by the Abbé Rive, is brief and superficial compared with that of the three subsequent impressions; and in regard to these latter, the author is sufficiently summary, although correct. Rive's object seems to have been to ridicule, unnecessarily, De Boze and De Bure.

other, of the processes before described. It seems capricious to admit of the *stensil* in some of the capitals, and of the press-work in others.*

It is almost needless to observe that this work has neither signatures, numerals, nor catchwords. His Majesty's copy of it, which I have seen, wants one leaf in the supplemental part, or prayers; but in point of magnitude, cleanness, and splendor, it can hardly be surpassed. It is bound in garter-blue velvet; having a royal crown and cypher, in solid gold, fixed in the centre, and embossed corners of a similar material. The present copy is bound in purple velvet, and kept in a morocco case. It may be worth noticing that, in De Bure's *Musæum Typographicum*,† p. 30, this edition is briefly described; and in Lord Spencer's copy of this latter work, there is an ancient ms. price of 2400 livres—as being the value of it; which a more recent hand has corrected, by affixing the sum of 10,000 livres as its present value. There are no other copies in this country.

44. PSALTERIUM, &c. LATINE. *Printed by Fust and Schoeffer. Mentz.* 1459. Folio.

Of almost equal rarity with the preceding impression, and of larger dimensions in regard to text and margin, is the present magnificent publication. The text begins at the top of the page with the same capital as to the edition of 1457; which is also, in the present copy, printed in a red body, with blue ornaments. The word 'Beatus' occupies the first line, having 'fm̄ scm̄a am̄ primam' in ms: 'Qui' is in the second line; with the four following words succeeding, in smaller letters: the third, fourth, fifth, and sixth lines are as follow:

* Jungendres, in his *Disquisitio in Notas Characteristicas Librorum A. Typog. Incunab. ad an.* M. D.; 1740, 4to. p. 4; supposed these letters to have been stamped, or *printed*, in some manner: 'Id tamen minime dissimulandum puto, in Psalterio A. 1457 edito, et in quibusdam exemplaribus Durandi Codicis Officiorum Divinorum, A. 1459, jam majores illas et capitales literas, variis ductibus ornatis, modo colore cæruleo, modo minio, IMPRESSAS deprehendi.' not. 3.

† Concerning the rarity of this work see my *Bibliomania*, p. 77. I have lately read a severe review of the Musæum Typographicum in the *Journal des Savans*, An. 1764, which was written by the Abbé Mercier de St. Leger; in which it is asserted that De Bure was ashamed of the work, and was glad to get rid of the copies. Some of the errors contained in it are, undoubtedly, of a most extraordinary nature.

qui nō abijt in cōsilio im-
pioꝝ: ⁊ in via peccatoꝝ nō
stetit: et in cathedra pestilē-
tie nō sedit. Sed in lege
&c. &c .&c.

A full page contains 23 lines; and is 8 inches ¼ in width, and nearly 13 inches high. The smaller type is frequently introduced before fol. 119; and from this folio to the end, the work is executed uniformly in the smaller type, with a good deal of red printing introduced. The colophon is on the reverse of fol. 151, and is printed in red ink. The reader may find it in Schwarz, (to whom we are indebted for the first mention of it) Heinecken, Wurdtwein, and La Serna Santander. In this colophon Schoeffer is called 'Clericus': 'id est (says Wurdtwein), qui litteris imbutus erat, vir litteratus ac doctus.'* See also Schoepflin's judicious note: *Vindic. Typog.* p. 30, where Schwarz is properly corrected for supposing this word to mean literally a *clerical character*—and that there were *two* Peter Schoeffers: one a clergyman, the other a layman. The copy which Schwarz briefly notices, was upon vellum, and in the Carthusian monastery near Mentz. *Prim. Doc. de Orig. Typog.* pt. ii. p. 8.

It is well known that the preceding, present, and subsequent editions, printed by Fust and Schoeffer, differ from each other in their contents. What may give this impression of 1459 some additional value in the estimation of the curious, is, that it contains the first printed text of the ATHANASIAN CREED;—unless a dateless edition of the Psalter, printed in the Bamberg type, (vide. post) containing the same text, may dispute precedency with it. The other differences relate to alterations, omissions, or additions, of prayers in the Roman Catholic ritual.

At first view, this impression would appear to be executed in a smaller character; but it is precisely similar to that of the preceding edition. The execution of it is rather sharper and more delicate, but the letters are of the same height. The contractions, however, differ; which may shew that the types are cast, and in all probability metal. The full chant, as in the preceding impression, is in ms; and is exactly conformable to the preceding one—according to the Abbé Rive: *La Chasse*

* Borrowed by Wurdtwein (p. 61.) from Du Fresne's *Glossarium ad Script. Med. et Inf. Latinitat.* vol. i. col. 1020,—without acknowledgement.

aux Bibliographes, p. 340. Heinecken says, the volume contains 163 leaves; but the present copy, as well as the one so minutely described by Wurdtwein, has only 151 leaves. Heinecken saw four copies of it, all upon vellum: three in the choir of the Chartreuse Monastery at Mentz, and the fourth in the Benedictine library of St. James—in the fortress of the same city. The Religious of this latter place told him, that the first copy was executed at the expense of the Monks of St. Alban, and the present at that of the Monks of St. James. The colophon says: 'ad laudem Dei ac honorem sancti Jacobi.' Consult *Idée générale d'une Collection Complette d'Estampes;* p. 273.

Wurdtwein tells us that the three copies, just mentioned, were (upon the suppression of the monastery) kept in the library of the University. He had examined them with each other; and he makes many minute observations, which are not necessary here to repeat. See his *Bibl. Moguntina.* p. 61-5. Lambinet is somewhat copious and interesting. He says that Mentz at present possesses only one copy, which is in the University library. Two are in the Imperial library at Paris. Another is in the possession of Count M'Carthy at Toulouse, which had successively belonged to De Boze, the President de Cotte, and Gaignat: it was imperfect, but a lucky occurrence supplied its owner with eleven leaves, for want of which it was greatly defective. The five remaining copies—namely, one in the possession of his Majesty, another in the present collection, (formerly in Lomenie de Brienne's*) a third in the Willet Library in Dorsetshire, a fourth at Edinburgh, and a fifth in the library of Sir Mark Masterman Sykes—are all that are known to exist. Gercken, and after him, Panzer, mention two copies at Mentz in 1786; which, Lambinet says, are 'chimerical.' *L'Origine de l'Imprimerie;* vol. i. p. 162-5. All these copies are UPON VELLUM. It is not a little extraordinary that the Abbé Sallier and Apostolo Zeno should have been ignorant of this impression. *La Chasse aux Bibliographes*, p. 340. The present copy is bound in old red morocco.

* *Laire's Index Librorum ab. inv. typog.* &c. vol. i. p. 12. Beneath the colophon of Lord Spencer's copy, there is an engraved portrait of D. WOLTHERUS HENR. A. STREVESDORFF, within a coloured stamped border, with this written subscription. "Ex liberali donatione R'dissimi D. D. Woltheri Henrici à Strevesdorff Ordinis S. Augustini, Episcopi Ascolensis, Emmi. & Illmi. Principis Moguntini in Erfurt Suffraganei, cujus vultum præsens imago ad vivum exprimit, hoc Psalterium Monasterio in monte S. Michaelis propè Bambergam oblatum est Anno Domino 1655. 6. Novembris. Cujus memoria sit in benedictione, & anima requiescat in pace.'

45. PSALTERIUM, &c. LATINE. *Printed by Peter Schoeffer de Gernsheym. Mentz.* 1490. Folio.

This third edition is considered to be scarcer than either of the preceding. Heinecken had seen only one copy of it, which was in the Eisenach library, and which had been noticed by Schwarz. De Bure knew not of a single copy in Paris. Wurdtwein seems to have been indebted entirely to Schwarz (*De Orig. Typog.* pt. ii. p. 43); and Lambinet is only able to announce one copy of it, UPON VELLUM, which is in the Imperial library at Paris. The present copy, apparently in its original state as to size, is upon paper. It commences about three quarters of an inch below the top of the second page, with one musical line, having the score or notes *printed* in an oblong lozenge form.* Then follows:

aũ ſeruite dño. Euouae
Beatus vir qui nõ abijt
in cõſilio impioꝝ: et in
via peccatoꝝ nõ ſtetit:
et in cathedra peſtilẽtie
nõ ſedit. Sed in lege

The capital initial B is inserted with a camel-hair pencil; and differs from the two preceding ones in colour, by being wholly in red. A full page contains 20 lines; and is 7¼ inches wide by 11⅛ high. The larger type, which is precisely of the dimensions of the foregoing, is frequently mixed with the small, as far as fol. 158; when this intermixture ceases on the recto of the same leaf. On the recto of the ensuing leaf begins the small type, which exclusively occupies the remainder of the volume; terminating on the recto of fol. 181. The colophon, which is printed in red, and is given by the foregoing authorities, presents us with two variations only of importance: one, which specifies the execution of the work by Schoeffer alone—the other, that it was printed 'ad landẽ Dei ac honorẽ sancti Benedicti.'

This volume has the singularity of having the NOTES PRINTED; and the capital letters (as in the copies seen by Heinecken and Lambinet) sometimes executed in red and green. In regard to the *printing* of the

* In the present copy the original notes are here erased, and fresh square ones are substituted by the hand.

notes, or the FULL CHANT, it is not a little surprising that the Abbé Rive —who employs several pages of a sharp diatribe against Maittaire, Marchand, and Osmont, for their ignorance, or imperfect description, of this impression—and their supposed rash assertion in declaring the full chant to be here *printed*—should himself have founded all his reasoning upon merely presumptive evidence, since it is clear that he *never saw* this impression. He concludes the chant to be in *manuscript*, because it is so in the editions of 1457, 1459, and 1502! So vehement, and so self-complimentarily ingenious, does he appear to be, that, although Marchand would seem to have absolutely examined the impression, he will not allow him the use of a safe pair of eyes! *La Chasse aux Bibliographes;* p. 340, 358-61. In other respects, Rive's account of the various descriptions of these four celebrated Psalters, is amusing and instructive:—yet he might have spared calling Maittaire 'a plagiarist and a superficial writer.'

The present copy is handsomely bound in blue morocco.

46. PSALTERIUM, &c. LATINE. *Without Place, Date, or Printer's Name: but apparently printed by Pfister.* Folio.

There are few ancient volumes of sacred writ more elegantly executed than is the present one; whether we consider the formation of the type, or the delicacy of the paper. It is printed in a character which has a strong resemblance to Pfister's; except that, upon measurement, I find it to be not quite so broad. It has more of the character of the type of the Mazarin Bible; although the present is much larger, being about the dimensions of the smallest, or third size, type of the Mentz Psalters of the fifteenth century. The text begins on the recto of the first leaf, as follows:

* In Mr. EDWARDS's catalogue of 1790, No. 2, there is the following edition of the Psalter, which seems to have escaped every other bibliographer: '*Psalmorum Codex*, Edit. Antiq. Mogunt. per Schoeffer.' There is no account, says Mr. Edwards, of this scarce edition by any bibliographer: it corresponds, page for page, with the edition of 1459, and ends with the *Canticum Ysaie*, but the next page of the leaf is completely blank. It is executed with the large missal type employed in the Psalter of 1459, and the rubricks of the Psalms, words of the chant, &c. are of the smaller missal type used for the Psalter of 1457;—so that it is a specimen of the two first types to which the inventors of printing have affixed a positive date. It contains 158 leaves in the highest preservation; it is PRINTED UPON VELLUM, and bound in blue morocco. 4to.

Beatus vir qui non abijt in cōsilio impiorum et in via peccatoꝝ non stetit: ⁊ in cathedra pestilencie nō sedit [S]ed in lege domini voluntas eius: et in lege eius meditabitur die ac nocte [E]t erit tanq̄ lignum quod plantatum est secus decursus aquarum: quod fructuꝫ suum dabit in tempore suo [E]t folium eius non defluet: et omnia quecunqꝫ faciet prosperabunt̄ [N]on sic impij non sic: &c.

The first page has only 27 lines: the remaining full pages have 29. The lines are uniformly long; which may be some evidence of the volume being executed in the office of Pfister. On the recto of the last leaf but four, the Psalms, as usually printed, conclude at the second line of the same leaf;

andate eū
in cimbal' bñ sonātib' laudate eū in cimbal' iubilatō-

Then follows the song or hymn of Isaiah, thus:

cōfiteor tibi dñe qm̄ nis: oīs spūs laudet dūm

succeeded by the canticles of Ezekiel, Anna, Moses, Habakkuk, &c.; and concluding with Simeon's.

On the recto of the last leaf is probably the second printed impression extant of the Athanasian Creed; beginning thus:

ui cūqꝫ vult salu' esse: āte oīa op' ē ut teneat catholicā fidē [Q]uā nisi quisqꝫ itegrā inviolatāqꝫ seruauerit: absqꝫ dubio ētn̄ pibit

&c.

and ending thus, on the reverse of the last, at bottom:

et ē fides
catholica: quā nisi ꝗsqꝫ fideliꝫ firmiſqꝫ crediderit salvus esse non poterit. Finit feliciter

This edition has neither numerals, signatures, nor catchwords; and the capital letters, uniformly throughout the volume, both at the commencement, and in the body of the text, are omitted to be printed; in order that they might be supplied by the pencil of the rubricator. The water-mark appears to be the bull's head, with a long projection between the horns, terminated by a star. This copy is in perfect condition, and elegantly bound in blue morocco.

47. PSALTERIUM DAUIDIS. *Without Place, Date, or Printer's Name. Quarto.*

This seems to be an edition of the Psalter not generally known, and, as far as I can discover, is no where particularly described. The above title is printed towards the top of the recto of the first leaf. On the recto of the ensuing leaf it begins in the usual manner, thus:

Beatus vir qui non
abijt in cōsilio impi
oꝝ ⁊ ī via peccatoꝝ
nō stetit: ⁊ in cathe
dra pestilētie non se
dit [S]ed in lege do
mini voluntas eius: et in lege eius
meditabit die ac nocte [E]t erit tan=

This first page contains 17 lines; all the remaining full pages contain 18. The last page has 14 lines, including the following termination:

Et sic est finis

The type of this Psalter is of the same character with that of the second-size type of the Psalters of 1457 and 1459, and larger than Pfister's; but it has here a very coarse and battered aspect, and seems to have been much worn. There are no printed capital initials, but spaces are left for their insertion by the illuminator. At the com^t^ mencement of several of the psalms, there is a large space left for the introduction of some pencil embellishment. The paper is of a thin and rather delicate texture. From the title being printed, I should suspect this book to be less ancient than it has the appearance of being. It is printed in long lines, and has neither numerals, signatures, nor catch-

words. The present copy is beautifully bound in blue morocco by Roger Payne: some of the leaves are uncut.

48. PSALTERIUM, &c. LATINE. *Without Place or Printer's Name.* 1500. Quarto.

This exceedingly beautiful specimen of foreign typography is printed UPON VELLUM, with a type that has some resemblance to the black letter of Jenson; although it is taller, and has a broader face. The work begins with a calendar, printed in red and black, on the recto of signature a, thus:

Januarius habet dies. xxxj. Luna. xxx.
Nox habet horas. xvj. dies. viij.

At the bottom of each month there are four Latin verses, prescribing proper food and medicine for the particular month. This calendar comprises 6 leaves. On the recto of the seventh leaf, are instructions for understanding the two following tables: and on the second column of these instructions, is the only colophon in the work:

Die martis proxima post ascē
sionem fiat solenne anniuersariuz
fratrum ꝛ benefactorum nostrorū
alsumēdo collectas Deus venie
largitor ꝛ Presta domine q̄sum'
Et consequenter tricenarium cuz
milsis et suffragiis consuetis. pro
vt diffinitum fuit anno. M.cccc.

On the reverse of fol. viij is a wood-cut of the crucifixion. The leaves then commence to be numbered upon a fresh set of signatures; beginning a j. Here the Psalter commences, and is printed in double columns, with running titles, ending on the reverse of fol. xlvj. Then follow the Canticles of Isaiah, &c. or 'Cantica Ferialia.' These Canticles end on the reverse of fol. liij. Then 'Incipit liber hymnorum,' which, with the 'Letan,' concludes the volume on the reverse of fol. lxiiij: nearly at the top of the first column.

¶ 'Finis psalterij.

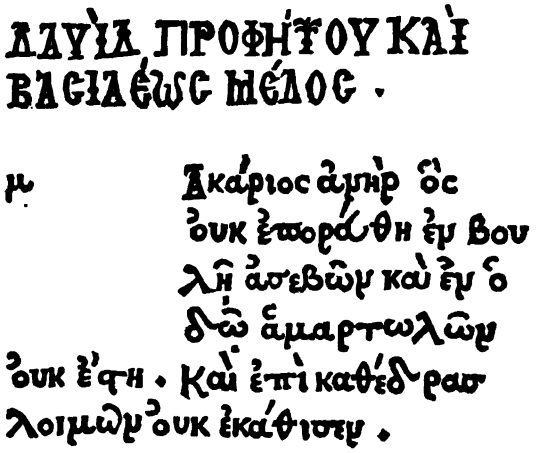
This volume is printed in double columns, with a plentiful intermixture of red ink, and is very skilfully executed. The vellum, although of a stout quality, is clear and beautiful: the ink glossy, and the workmanship highly creditable to the unknown artist. It is bound in blue morocco by Roger Payne.

49. Psalterium. Gr. et Lat. *Printed at Milan.* 1481. Quarto.

On the reverse of the first leaf commences the prefatory epistle of Placentinus:

Johannes placentinus Monachus Reuerēdo patri & domino. D. Ludouico Donato Episcopo Bergomensi. S. p. d.

The epistle is printed in the Roman letter, and occupies three pages; from which we learn that the purity of the Greek text is, in this impression, restored in about seventy places, and that the translation has been rendered as literal as possible for the sake of those who wish to study the Greek language. On the recto of signature a i the text begins in Greek and Latin columns. I subjoin a fac-simile of the former, which has the Latin by the side of it.



The signatures seem to run regularly in eights, except the last z: which gives the conclusion of the volume on the recto of z vi. thus:

ΤΕΛΟC FINIS

Impressum Mediolani Anno McccclxxxI die xx. Septembris.

This is the FIRST EDITION of the Greek Psalter, and the first Greek impression extant of any part of the sacred writ. The copy under consideration contains 180 folios; having 29 lines in a full page. It has been described by Le Long and Masch, *Bibl. Sacra*, vol. ii. p. 311; and especially by Maittaire, vol. i. v. p. 157-162; who has printed the entire preface, of Placentinus, and the first Greek and Latin verse of the Psalter. Fossi, in the *Bibl. Magliabechiana*, vol. i. col. 350-1-2 is also very circumstantial. De Bure, *Bibliog. Instruct.* vol. i. n°. 18, and La Serna Santander, *Bibl. Choisi*, vol. iii. n°. 1150, are comparatively superficial; and not more extended are the notices of Harles, *Introd. Ling. Græc.* vol. ii. pt. ii. p. 36-7, and Lunze, *Monimentorum Typographicorum Tridecas;* 1801, 8vo, p. 37. See also *Cat. de Gaignat.* n°. 11; *d'Aguesseau;* n°. 33: *de la Valliere;* n°. 24: *De Boze;* n°. 7: *Lomenie de Brienne* (*Index Libror.*) vol. ii. p. 51, n°. 29, where Laire gives the following subscription—justly remarking that it differs from the usually received one:

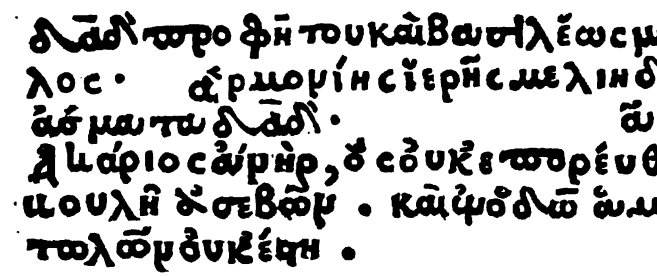
impressum Mediolani impensa Bonaccursii Pisani anno 1481, *die* 20 *Septembris.*

If this be accurate, there appears to have been at least a different imprint of the colophon. Laire further remarks, that he examined a copy of it 'apud Capucinos Veronenses,' which contained, at the end, a Greek edition of Theocritus, printed in the same character. This must be a real curiosity. On consulting the *Bibl. Pinell.* vol. i. n°. 40, there appears to have been a copy similar to the one (if not the identical one) described by Laire. There were two copies of this date in the Pinelli collection; but the first in numerical order seems to have had the usual colophon: see n°. 39. *Ibid.* His Majesty, the Bishop of Durham, and Duke of Devonshire, each possess the usual copy of it: and there are copies in the Bodleian Library and British Museum. Although this book cannot be considered of extreme rarity, it has escaped the researches of Freytag and Bauer; both of whom treat

copiously of 'Psalters.' The account of the latter is, indeed, little better than a republication of the former. This copy is in blue morocco.

50. PSALTERIUM. GRÆCE. *Printed by Alexander of Crete. Venice.* 1486. Quarto.

This rude but interesting volume, is of rarer occurrence than the preceding one. It is executed, as the ensuing fac-simile will prove, in characters similar to those with which the ancient edition of Homer's Batrachomyomachia* is printed. It begins, without any introductory preface, on the recto of sign. α ·ιι, with the following sentence.

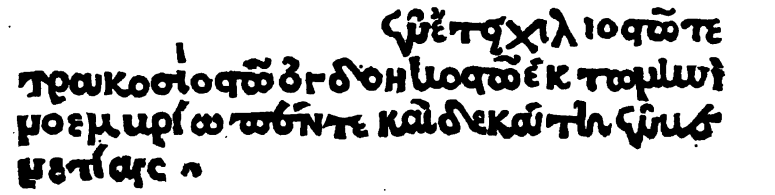


The signatures, α, β, γ, δ, ε, ϛ, ζ, η, ϑ, ι, ια, ιβ, ιγ, ιδ, ιε, ιϛ, ιζ, run in eights, according to Maittaire; *Annal. Typog.* vol. i. p. 471; but exclusively of his having inaccurately marked these signatures, the first letter extends to seven leaves only; and is marked thus: ·α·ιι·—·α·δ·—·α·δ· The second set commences ·Β·α·—to δ· and contains eight leaves. After iota, it begins, ια·α, &c. and the text concludes on the recto of the fourth leaf after ·ιζ·δ· with the following colophon, the contractions being supplied.

> *εν ὀνόματι της ἀγίας τριάδος τοῦ πατρος καὶ τοῦ υιοῦ και τοῦ ἁγιου πνευματος. συνθεσις ἐμοῦ ἀλεξ ἀνδρου του απο του χανδακος της κρητης. υἱος δε τοῦ σοφοτατου καὶ λογιωτατου κυρου γεωργιου ἱερεως του ἀλεξανδρου.*

* See post.

Of the latter part of this colophon, the following is a fac-simile:*



The present copy contains 134 leaves, and has 27 lines to a full page. In the inner margin, there are letters detached, printed in red or black. Almost every psalm is terminated with '*πσαλμος τω δαυ*', printed in red ink, either separately, or connected with other words in the same coloured ink. The 150th psalm is followed by one which commemorates the combat of Goliah and David. This is succeeded by two canticles of Moses, from Exodus and Deuteronomy: the speech or hymn of Anna, Samuel's mother; of Habakkuk; of Isaiah; of Jonah; of Hezekiah; of the three children, Shadrack, Meshach, and Abednego; of the Virgin; and of Zachariah. The paper appears to be of the same manufacture with that of the Psalter, printed by Aldus at the same place. See the next article.

Maittaire, vol. i. 471, note 3, has described this volume somewhat particularly. Le Long has barely given the Latin translation of the colophon; but his continuator Masch, *Bibl. Sacra*, vol. ii. p. 311, has enlarged the description, although not with his usual accuracy. Consult also Seemiller's *Incunab. Typog.* fascic. iii. p. 58; where there is a copious and correct account, from which Panzer has borrowed his own: *Annal. Typog.* vol. iii. p. 236. De Bure is superficial in his *Bibl. Instruct.* vol. i. n°. 19; where he notices Cardinal Rohan's copy of it, as the only one then known. Gaignat's copy was a fine and perfect one, in red morocco, purchased at the sale of books belonging to the College of Clermont: *Cat. de Gaignat*; vol. i. n°. 10. In the *Bibl. Soubise*, n°. 61, there is another copy, very laconically described. Seemiller observes that the volume contains 136 leaves. He notices the first leaf as being blank. The present copy is bound in blue morocco.

* Perhaps this fac-simile may be a little too powerfully executed; but the Greek character is exact.

51. PSALTERIUM. GRÆCE. *Printed by Aldus. Venice. Without Date.* Quarto.

The present copy is exactly conformable to the description of Renouard, which is as follows: 'Printed in red and black, with the Greek types of the Aristotle; having no numerals, but signatures and catchwords. The title is a single Greek word ΨΑΛΤΗΡΙΟΝ; on the reverse commences the preface of Justinus Decadyus, addressed to the Greeks then dwelling in Greece. This is printed in smaller characters than are those of the body of the work, and occupies two pages and a half. The text is divided into two parts; the first concluding with the 8th leaf of signature ι. The first leaf of each part is surrounded with a curious (and not inelegant) border, cut in wood; and each of these parts concludes with some iambic verses in praise of David. Every psalm begins with a wood-cut capital initial; and at the bottom of the last leaf is the Register, with the subscription in Greek.' *L'Imprim. des Alde;* vol. i. p. 437.

Renouard conceives, and with justice, that this edition is not posterior to the year 1498. It may be added that the paper is of a delicate colour and texture, and that in some copies, above the top line of the recto of one of the leaves, a Greek line is inserted in ms.; which appears to be nearly coeval with the date of the printing. A copy which I purchased of Mr. Payne, a few years ago, had this peculiarity; but it is probable that many copies have the same distinction. That there were copies UPON VELLUM—although none, I believe, have been yet discovered—may be safely affirmed. The present copy is in beautiful preservation, and in such a legitimate state of magnitude, that many of the leaves, at bottom, retain their pristine roughness.

52. PSALTERIUM. LINGUA SAXONICA INFERIORI. *Without Place, Date, or Printer's Name.* Octavo.

This uncommon volume begins on the recto of the first leaf, thus;

Gregorius scrift secūdo mora-
lium in deme· ij. capittel de
hilge scrift wert geseth vor

vnde ghestliike oghen alzo
en spegħel. dar wp alle vnse leuent mo
gen ane beschowen wen wente in der hilgē
&c. &c. &c.

The preface, or preliminary matter, comprehends 8 leaves: at the end of the 8th. (rev.)

pt is de erste salme dede dp leret vā
deme doghetsamen cristo vñ van e
neme jewelliken saligħen mpnschen de
spk waret vor sūde des wpllen der wer
ke vnde der quaden wonhept. Den lps
in der ādacht dat du wpllest dp dar ok
na richten vnde luth alzo

On the recto of the ensuing leaf the text begins

Catus vir qui nō
Salich is de do-
ghentsome de ne
af entrat vā gode
in deme rade der
bosen. de ok nicht
enbestūt in deme
weghe d' sundere
vñ de ok in deme stole der vorgiftigen
lere nicht geseten heft De synen willen
keret in de ee godes des heren. vñ heft
in syner ee stede dechtnilse hepde nacht
vnde dach &c. &c.

This page, and the one from which the previous extract is given, are decorated with coats of arms and flowers; which, as they are coarsely coloured in the present copy, I thought were inserted by the illuminators; but on a close inspection of similar ornaments before the cix.th psalm, on the recto of clxx. fol. uncoloured, I find them decidedly

printed. Every psalm is preceded by 'It is de (whatever number) salme den dauid.'

After the 150th psalm—it begins

It is de louesank der driger iode
schen kindere in deme glogende
auen to babilon also men list Daniel'.
in dem. iij. capittel vnde wylker craft
disse lauesank is dat vinstu wol in der
vorrede desses bokes

On the reverse of ccxxvi fol.

ere alwoldighe ewige god be-
wyse vns gnedichliken dine vn
sprekelikē barmhertichept dat du vns
losest van pinen vnde van schult de wi
vordenet hebbē vme vnse sunde. Dorch
vnsen heren ihesum xp̄m A M E N

DIT. SINT. DE. TIDE. SAL
DEMEN. HILGEN. GESTE.

The work concludes at bottom of the recto of fol. cclliij.

di also to de
kēnende mit den hilgē engelen also du
bist in dineme gotlikē wesende dat ge
nomet is d' zelen ewige leuēt Amen

The present copy is printed UPON VELLUM. Prefixed to it is a long ms. account, written in the German language, from which (having been favoured with a translation of it) I learn, that the ornaments of the black spread-eagle, occurring twice in the volume, as well as its having been impressed on the exterior of the ancient leather binding, render it extremely probable that this edition was printed at Lubec. From the similarity of the types to those of Lucas Brandis, it is also probable that this latter artist was the printer of it; and in regard to the time of its execution, the author of the ms. note supposes, from

the Speculum Doctrinale of Vincent Beauvois of 1481, being quoted in the preface, that it was printed subsequently to this last mentioned year. He affixes 1494 as the latest period of its execution. It should however be observed, in regard to the supposed printer, that Stephen Arents, who printed a Bible and Psalter in the Low Saxon language, A.D. 1474, and introduced the Lubec arms of the eagle, used types, in his opinion, very similar to these; and might have executed the present work. It appears too, from the same authority, that I. H. Seelen, in his *Medit. Exeget.** pt. i. p. 29, 68, 91, has described the very copy now under consideration. No account of this impression is found in Vogt, Freytag, or Bauer. The type is a wide handsome secretary Gothic, having the oblique stroke for the comma. The folios are numbered, and a full page contains 23 lines. Spaces are left for the introduction of capital initials. In blue morocco.

* Qu. how it agrees with an edition of the Psalter printed in the year 1498, in the same language, apparently at Lubec, and noticed by Seelen in his *Selecta Literaria*; p. 654?

Missals.

53. Missale Babenbergense. *Printed by Sensenschmidt. Bamberg.* 1481. Folio.

This volume is interesting on many accounts. It is the first known production of the Bamberg press since the year 1462, and was among the few works printed by Sensenschmidt at the same town, who commenced his career with the present performance. It exhibits also the same fount of letter * with which the Mozarabic Missal and Breviary were printed at Toledo, in the years 1500 and 1502, under the auspices of Cardinal Ximenes: vide post. There is, however, a variety of types, as the ensuing fac-simile shews. Perhaps the curious in typography may have never met with a larger character in any early printed book.

This work, which is printed in double columns, commences on the

* The capital A and O vary; and some slight variations may be observable in other capitals; but the body of the lower case letters, in both the small sizes, is precisely similar.

recto of the first leaf—'Dominica pma aduent9 dñi [A] d te leuaui aiam meam. de9 meus ī te cōfido.' From fol. CXXX rect. to CXXXIX inclusively, there are musical lines and notes in ms.; which are attached to the Easter Service. What should be fol. CXL, is blank on the recto; having on the reverse, a large wood-cut of the crucifixion, precisely the same as that which is introduced into the Mozarabic Missal, and being about 10 inches and ½ in height. On fol. CXLII (CXLI omitted) to CL inclusively, is the large type of which a fac-simile of the first two lines has been just given. These lines are indented in the original, leaving a space of about 3 inches in height, for the letter T; which letter, in the present copy, is magnificently supplied by the illuminator. The text continues with large* and small type intermixed, as far as fol. CCLVII; when we have the following colophon, at top of the second column:

Ad honorem omnipotentis Dei gloriosissimeque virginis marie et sācte michaelis finit feliciter diuinū hoc missale sacerrimi ordinis hīi Bīdicti p iohannē sensenschmidt ī mōtis monachorū loco penes nobilē vrbē Babenbergensem Anno a partu virginis salutifero Mcccclxxxj. die xxxj Julii Ecclesie sancte curā gerente dño Sixto papa quarto pōtifice maximo Illustrissimo q̄z nobilissime domus austrie Friderico imperatore Romanorūque rege gloriosissimo regnāte

The folios are numbered and printed in red ink; but there are neither signatures nor catchwords.† It would seem that both Marchand and Panzer had been indebted to Maittaire for their descriptions of this volume; yet in neither of them is the colophon literally correct. Indeed, the one specified by Maittaire is more defective than Panzer's; yet the former says he has examined the Missal ('Evolvi hoc Missale.'). See Maittaire, *Annal. Typog.* vol. i. p. 424; Panzer,

* That is, the *common* large and small type. The largest of all is as before given.

† At the end of the colophon, in this copy, is the following ms. memorandum, written in long lines. 'Anno dni Mccccclxxxij Kathérina de berch soror matris dilecti fratris nostri gobelini de woringen comparavit istud missale pro sex florenis aureis partim de bonis suis, partim de bonis quæ cedi debebant monasterio ex parte fratris supradicti, &c. Orate pro ea.'

vol. i. p. 142; Marchand *Hist. de L'Imprim.* p. 76. Consult also La Serna Santander; vol. i. p. 126-7. This is a very rare work, and has been in few collections. The present copy is printed UPON VELLUM, and bound in blue morocco.

54. MISSALE MOZARABES. *Printed by Peter Hagembach. Toledo.* 1500. Folio.

When the reader is informed that this work was considered 'the scarcest book in the whole Harleian collection,' he will naturally expect both a particular account of the volume itself, and of the circumstances which have contributed to its excessive rarity. As the latter involve in them some interesting historical details, it may be as well to notice them in a succinct point of view.

It is well known that the territories of modern Spain were, in the fifth and sixth centuries, completely subdued by the Goths; who instituted, according to their notions of the Christian religion, certain rites, which, when consolidated into one particular form, were called the GOTHIC RITUAL — or, according to the modern term, MISSALE GOTHICUM. In the seventh century St. Isidore, Archbishop of Seville, corrected this ritual; * and, under this amended form, it was ordained, by the council of Toledo, to be used in all churches. The overthrow of the Goths, by the Moors and Arabs, succeeded in the four following centuries: but although many of the former preferred exile to the Moorish government, yet, a great number of them, having a few churches granted them for the free exercise of their worship, continued to be mingled and domesticated with their conquerors; still using, but in a form probably somewhat corrupted, their Gothic ritual of worship. In the eleventh century, Alphonsus the Sixth, having expelled the Moorish Arabs from Toledo, wished to substitute the Roman ritual, or the Missal, according to PAPAL AUTHORITY, upon the ruins of that of the Goths, or of the Mozarabic Missal. The heads of the clergy, on the part of the latter, insisted upon the purity of their own ritual, founded on ancient usage, and sanctioned by the authority of their favourite, St. Isidore.

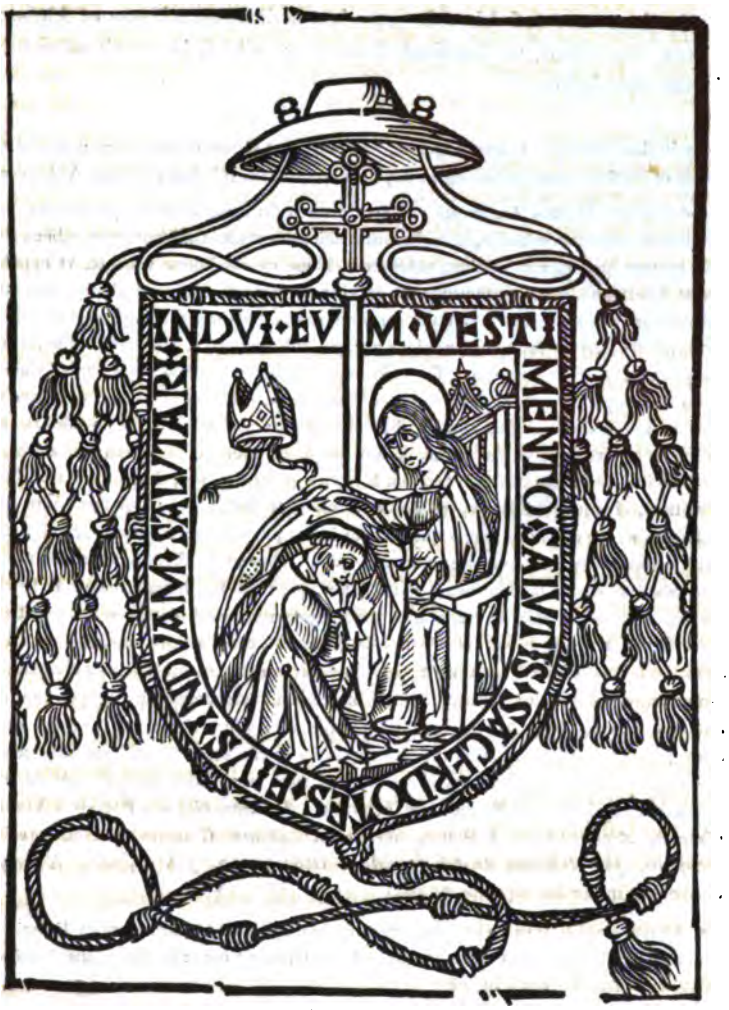
* La Serna Santander has observed that Mabillon and Brun have committed an error in supposing St. Isidore to have been the author of the above Ritual. He only 'purged and amended it' as Oldys properly observes. But the former refers to Pinius's learned treatise 'de Liturgiâ Antiquâ Hispanicâ' printed at the beginning of the VIth volume of the *Acta Bollandistorum.*

A single personal combat was resolved upon to prove the superiority of the respective Missals; in which the champion of Isidore was victorious. King Alphonsus continuing incredulous or dissatisfied, had recourse to a very different expedient. He ordered a fast to be proclaimed, and a fire to be lighted; when, after solemn prayers, the Mozarabic and Roman Missals were thrown into the flames; but the former only escaped combustion.* A miracle from heaven now seemed to attest the superiority of the work under description; and the followers of the Gothic ritual were left in undisturbed possession of their ancient form of worship.

Things continued in an unsettled state till towards the close of the fifteenth century; when CARDINAL XIMENES ('Vir verè magnus, et literis juvandis natus,' as Cave has rightly observed) 'conceived it to be a sad and shameful circumstance, that the sacred ceremonies of the Spaniards, instituted by celebrated men, and corroborated by the evidence of witnesses, should come into such disuse as to threaten to be extinct. He began to consider the matter seriously; and as he was particularly anxious of preserving ancient ceremonies, he undertook to establish the MOZARABIC RITES; and with the assistance of as many learned men as he could procure, he first began to consolidate all the books, written in Gothic characters, into the order of common writing; and to have a great number of copies of them executed with types, which were published at a considerable expense,' &c. This latter is the language of Gomez, the earliest biographer of Cardinal Ximenes, in his work referred to in the note at p. 138. It may be worth adding that the Cardinal built a magnificent chapel, and appointed thirteen priests for the celebration of the Mozarabic service. He also deposited six or eight copies of the Missal within the chapel, forbidding them ever to be taken from it.

Such being an outline of the causes which gave birth to the present magnificent work, I shall proceed to describe the volume itself with a tolerable degree of minuteness. The recto of the first leaf presents us with a title-page, of which the following is a fac-simile:—except that some rude and common-place wood cut borders, which surround the upper compartment, are taken away.

* It may not be unacceptable to present the reader with an extract, relating to this subject, from the life of Cardinal Ximenes by Alvaro Gomez: a work of extreme



Missale mixtum secūdum regulam beati Isidori dictum Mozarabes.

On the reverse of this title-page is a dedicatory address of Alphonso Ortez, the editor, to Cardinal Ximenes; which is worth subjoining in the note below.*

rarity in this country. It would appear, however, that Gomez sometimes uses the very words of Blasius Ortez, according to Beyer's extract from this latter writer. Vide post.

—' cum per Mauros Arabesque vniuersa penè regio cæde incendijsque vastata, fusis, fugatisque Hispanorum copijs, in barbarorum ditionem venit. Cùm autem in publica clade, vrbs quoque ipsa regia in hostium potestatem, idque ea conditione veniaset, vt oppidanis liceret Christiano ritu, moribusque in ea viuere: quanuis pleraque ciuium multitudo spontaneum exilium Arabicæ prætulit seruituti, nonnulli tamen quibus patrij domesticique lares cariores libertate fuerunt, conditione accepta, sub Arabum et Maurorum imperio sacris suis retentis, in vrbe manserunt. Ergo eiusmodi homines quòd Arabibus permisti viuerent, Mistarabes appellati sunt, et illorum ecclesiasticus ritus, officium Mistarabum. Quæ vox cùm temporis diuturnitate, tum barbarorum lingua est corrupta, et in MOZARABUM degenerauit, qua nunc vulgus vtitur. Igitur ijs qui sic inter Arabes Toleti manserunt, sex ecclesiæ in quibus rem diuinam facerent à Mauris permissæ sunt, diuorum Marci, Lucæ, Sebastiani, Torquati, Eulaliæ, et Justæ numinibus dedicatæ: in quibus ritum illum Isidorianum, qui incolumi florentique ciuitate in templis omnibus canebatur, captiva etiam quadringentos ferme annos conseruauerunt, quod Toletanum officium appellabatur. At verò vrbe ipsa diuina tandem benignitate, Alfonsique regis Ferdinandi magni F. felicibus auspicijs recuperata, cùm de sacris in ea instaurandis restituendisque ageretur, rex Ricardi Massiliensis abbatis suasu, et Constantiæ reginæ vxoris assidua instigatione, ritum sacrorum à diuo Gregorio olim institutum Toletano prætulit, quanuis populis clamantibus, vsum suorum sacrorum tot seculis inter medios barbaros conseruatum, per summam iniuriam aboleri. Quæ verò de singulari militum certamine, altero pro Gotthicis sacris, altero pro Gregorianis dimicantium, dèque pyra in medio sacro Toleti incensa dicuntur, in quam sacri vtriusque officij codices conjecti sunt, apud alios authores qui de ea re scripserunt explicatius, et vberius, legi poterunt.' *De Rebus Gestis a Francisco Ximenio, Cisnerio, Archiepiscopo Toletano, libri octo. Aluaro Gomecio Toletano authore. Compluti, apud Andream de Angulo. Anno Domini* 1569. *fol.* 41, rect. A copy of this book is in the Althorp Library.

* Ad reuerendissimum In christo patrem et dominum. d. prestantissimum Franciscum ximenem Archiepiscopum Toletanum. Alfonsi Ortez diuine et humani iuris doctoris et Canonici Toletani prefatio incipit.

Immortales tibi Antistes celeberrime referant gratias seculi nostri homines oportet: quum vetera et quasi obsoleta nostre religionis archana tanto studio renouare instituerís: vt incipiant nostrates maiorum suorum monimenta incultis caracteribus hactenus obstrusa: ingenii tui igniculo respicere ac proprius intueri. Beatissimi Isidori nostri ecclesiastica officia: que in vrbe regia Toletana: cui tu prees Archiepiscopus quondam Maurorum irruptione: cunctis absorptis simul cum christianis: seu captiua superfuerant: nostra etate propriis sumptibus restaurare ac in lucem promere decreueras. Ac non immerito quidem: ne tam illustris fidei nostre mysteria abdita iam penitus interirent: queq; adeo situ et vetustate fuerant exesa et errorum caligine respersa: vt vix callidus lector congruas sententias multorum librorum indagine rimari potuerit. Quam profecto durissimam prouinciam mihi seruorum tuorum minimo mandare non dubitasti: quatenus summa

This address is followed by six leaves of a table of the Festivals in each month. The work itself commences with the usual 'Exorcism of Salt' on the recto of the ensuing leaf. Then follow the forms of prayer for the first Sunday in Advent on the recto of sign. a [i]; having 'Ca. xi.' printed in red ink on the right hand margin. On the reverse of sign. a v. or fol. v., there are pasted, in the present copy, some slips of paper, printed in the type of the work; of which two, at bottom, contain the following well known sentences. Hoc: est: enim: corpus: meum:' 'Hic: est: enim: calix: sanguinis: mei: noui: et: eterni: testamenti: mysteriu: fidei: qui: pro: vobis: et: pro: multis: effundetur: in: remissionem: peccatorum.' On the recto of fol. xxv. is a prayer; of part of which the following is a fac-simile:

Ad pacem. Oratio.

Christe deus oñum gra-
tiaꝝ largitor: q̃ primus
ac summũ tolosane ciuitatis
sanctũ saturnínũ sacerdotez
instituisti. Ad cuius predica-
tionẽ atqz virtutẽ ita ora de
monũ siluerũt: vt se cõsulen
tiũ cultoribus suis obstrusa
veluti absentia probarent.

From fol. ccxx to ccxxxii inclusively, are many leaves of musical lines, filled with manuscript notes. On the reverse of fol. ccxxix is a

cum diligentia missarum in primis solennia recenserem: ac vigili lucubratione: que a vero caractherum ruditate dimissa iam diu fuerant: stili non mutato ductu reficerem: seruataq; verborum dignitate antiquorum maiestatem custodirem. Nam que pre se antiquitatem ferebant intacta esse iusseras. et tandem sic actum est. Nam dispersis in ordinem redactis. vicijs abrasis: dubiisque enucleata veritate lustrantis: et ceu abolita multa resartiens: tuo iussu vt valui omnia illustraui. Unde conflatus liber iste fuit: prebentibus ad id opem mihi: venerabilibus presbyteris eiusdem officij peritioribus Antonio roderico. Alfonso martino: ac Hieronymo guterio: beatarum Juste et Eulalie: ac beati Luce

large wood-cut of the crucifixion. Then follow, on fol. CCXXX, irregularly numbered CCXXVII, the words 'Hoc. est. corpus. meū. quod. pro. vobis. tradetur.' and 'Hic. est. calix. noui testamēti. i. meo. sanguine. qui. pro. vobis. et. pro. multis. effundetur. in. remissionē. pcōrum.' At bottom there are similar pasted slips of paper to those above described; and a marginal one, in both places, informs us 'Forma ista consecrationis ponitur: ne antiquitas ignoretur: sz hodie seruetur ecclesie traditio.'* These variations are noticed by De Bure, in his account of Gaignat's copy of this Missal; see *Bibliogr. Instruct.* vol. i. p. 189.

The work concludes on the recto of sign. ✠n viii.—on what would be fol. CCCCLXXII. if numbered—with the following colophon printed in red.

Ad laudem omnipotentis dei. necnon virginis marie matris eius: omnium sanctorum sanctarumqz Expletum est missale mixtum scōm regulam beati Isidori dictū Mozarabes: maxima cum diligentia perlectum et emēdatū per Reuerēdissimū in vtroqz iure doctorem dominum Alfonsum ortiz Canonicum Toletanum. Impressum in re-

evangeliste ecclesiarum rectoribus: quorum Basilice inter pressuras christianorum Toleti fluctuauerant: cum hispania pene omnis arabum inundatione tabesceret. Quo fit vt habitantibus christianis Toleti inter Arabes eius vrbis imperio potitos: nomen Mozarabes inductum hucusq; permanserit. vt opinor dicti sunt Mozarabes: hoc est, inter Arabes degentes. vt autem ecclesiastica eorum officia memoratu digna neminem de cetero laterent: litteris latinis explosis: Goticis: Imprimenda nobili viro Melchiori gorricij Nauariensi tribuisti. Cuius opera et impensis Ars impressoria in ea vrbe valde illustrata est. Assit huc igitur lector: qui fidei christiane mirifica nosse cupit sacramenta. vbi etiam sanctorum pro fide certantium et martirum: gesta preclara intueri licebit: cum nullibi profecto copiosius ac preclarius reperire queat: dummodo singula propensius perlustret. qui si fidem mihi prebere recusauerit: credat Isidoro clarissimo auctori. Tu quoque testis locupletissimus assis Reuerendissime pater: cuius lumini peruigili admota sunt omnia: que probata statuisti omnibus doctis communia reddere: cum imprimis solertius ea iusseris. Sis felix oro atque diu superstes Magnificentissime domine.

* The form of the 'Exorcism of Salt,' before mentioned, and with which this work begins, was the usual commencement of similar publications in ancient times. The reader may see it curiously rendered into our own language, from 'The Ordinary of Christian Men,' printed in 1502-6—in the recent edition of *The Typographical Antiquities of Great Britain;* vol. ii. p. 105.

gali ciuitate Toleti. Jussu Reuerendissimi in christo patris dñi. d. Frācisci ximenes: eiusdē ciuitatis Archiepiscopi. Impensis Nobilis Melchioris goricij Nouariensis. Per magistrum Petrum hagembach. Alemanum. Anno salutis nostre Millesimo quingentesimo die vero nona mensis Januarij.

The last five pages comprehend the table, with numerical references to the preceding leaves. The work is printed in double columns, almost entirely with a type similar to the last fac-simile; having 32 lines in each column. Occasionally there is a larger type, like that of the title-page; and a smaller type, with which the address of Ortiz or Ortez, and other sentences are printed. There can be little doubt of this type being the same fount with which the preceding missal was executed; see p. 133, ante. There are trifling variations in the capitals, but the character of the main body of the type is the same.* The capital initials, and the running-titles, are uniformly printed in red; and the leaves commence being numbered from sign. a. The clearness of the paper, the lustre of the ink, and the general splendor of its typographical appearance, render this volume, exclusively of its adventitious value, one of the most precious in the present collection.

It now remains to submit a few remarks to the curious reader, respecting the information which has been received, and the opinions which have been maintained, among bibliographers, respecting this celebrated work.

Alvaro Gomez says (perhaps not with sufficient precision) that 'innumerable copies' were printed of the Cardinal's publication of the amended Gothic ritual. Can this mean any other publications than the Missal and Breviary here described?—and if such a large impression had been struck off, what could have rendered copies so scarce and dear, that even Gomez 'had seen this Missal sell for 30 crowns, (pistoles qu?) at Toledo.' This writer mentions the circumstance of Pope Paul III, having sent a special messenger to obtain the Missal and

* The latest work which I have seen executed in Spain, with the same types, is *The Letters of Peter Martyr*, Toledo, 1530; folio: a curious and rare volume, of which the late Bishop of Ely possessed a fine copy.

Breviary; which were afterwards treasured in the Vatican library, 'as a monument of Gothic piety.' *De Reb. Gest, &c. Card. Xim.** fol. 51. rev.

Cave refers to Alvaro Gomez, and Vas. Chron. Hispan. He notices the extreme rarity of the Missal and Breviary; and that Cardinal d'Aguirre reprinted, in Latin, from the Spanish of Robles's work of the Life of the Cardinal,† the xiv chapters which relate professedly to the rites of St. Isidore. He also quotes Cardinal Bona, *De Reb. Liturg.* where there is a discourse concerning the Mozarabic Missal. See his *Scriptor. Ecclesiasticor. Hist. Literaria;* vol. i. p. 200-1. *App.* vol. ii. p. 366-7, edit. 1688. In the former volume the date of 1504 is erroneously given to this Missal.

Le Caille notices the extreme rarity of the Missal and Breviary; and that a copy of each was to be seen in the library of the Abp. of Rheims, 'one of the most curious in Paris.' (See the *Bibl. Telleriana*, p. 156, col. 2; where the titles are briefly given.) *Hist. de L'Imprim.* p. 45-6. 1689, 4to.

Maittaire is concise; quoting a passage in La Caille, which is to be found only in Marchand. He notices the fine morocco copy in the *Bibl. Hohendorf*, vol. i. n°. 99. Consult the *Annal. Typog.* vol. i. p. 730, edit. 1733.

Beyer is copious and amusing. He quotes chiefly from 'a rare little book' by Blazius Ortiz, entitled 'Summi Templi Toletani descriptio.' Toleti, 1549, 8vo.‡ On the authority of the Abbé Vayrac's L'Etat présent de l'Espagne, p. 553, he says, that the expense of the Missal and Breviary was not less than 50,000 dollars, which was defrayed by the Cardinal. He concludes that they were originally rare and dear works; and that, in his time, scarcely a single copy of either could be

* It may be as well to observe, on the authority of Kollarius, that Gomecius's valuable life of Ximenes, was reprinted in the third volume of the '*Syntagma Rerum Hispanicarum*,' printed by Wechel at Frankfort, in folio. Kollarius quotes from this reprint, p. 43, 44; so that it is probable he had never seen the original impression. See his truly valuable edition of Lambecius's *Comment. de Bibl. Vindobonen.* 1779, folio; vol. ii. col. 957 to 963. Consult also *Bibl. Thuan.* vol. i. p. 122.

† 'Compendio de la Vida y hazañas del Cardenal don fray Francisco Ximenez de Cisneros: y del oficio y Misa Mozarabe. Por el Maestro Eugenio de Robles,' &c. Toledo. cIↃ.IↃↃ.IIII. 4to. This title is taken from an inspection of the volume itself. It is differently given by Osmont in his *Dict. Typog.* vol. i. 477: who justly says the work is 'very rare.'

‡ He thus speaks of this work: 'Huic etiam scriptori magis fides est habenda, siquidem

procured by the most diligent enquirer. He also notices the eight copies deposited by the Cardinal in the chapel of Toledo, under a strict injunction never to be parted with; and that, in the college of St. Ildefonso, there was a copy of each work UPON VELLUM 'formâ prægrandi.' He then speaks of the Colbert copy having been sold for 3005 livres; and refers to a variety of authors, not necessary here to mention. Beyer's correction of Cave, who had assigned the date of 1504 to the Missal, in his first volume, shews that he had not examined the second volume of Cave, where the date is correctly stated: nor is he fortunate in chastising the same writer for saying that the work was printed at the expense of Melchior Gorizio. See his *Memoriæ Hist. Criticæ Librorum Rariorum*, p. 158-166. edit. 1734, 8vo.

Marsollier is particular in his description of Toledo, and of the immense revenues of this archbishopric. He also gives a good account of the events which led to the publication of these volumes, and says the expense of their publication was defrayed by the Cardinal. What he further observes, is copied from Gomez, and has been before submitted to the reader. *Histoire du Ministére du Cardinal de Ximenes:* 1739, 8vo. vol i. p. 242; vol. ii, p. 41, &c.

Marchand is brief and accurate. He corrects Le Long for assigning false dates to the Missal and Breviary, and notices their extraordinary rarity. *Hist. de l'Imprimerie*, 1740, 4to. p. 81-2.

Vogt's account is merely an abridgment of that of Beyer, with which the reader is already acquainted. He notices a copy of each in the Senatorial library at Leipsic, on the authority of Stollius. The editor of the impression of 1793 adds some immaterial remarks from Osmont's *Dict. Typog.* a work rarely deserving of quotation. *Catalog. Libror. Rarior.* 1748, 1751, 1793, 8vo. p. 591.

In the catalogue of the library of Adam Rudolph Solger, this edition, ('Chart. august. max. Lig. Gall. splendidiss.'), is styled 'longe rarior quam rarissima.' *Bibl. Solger.* pt. ii. p. 269, n°. 1280. edit. 1761. 8vo.

De Bure is rather copious than interesting; although his account of this, and of the succeeding publication, is considerably more valuable than either of those of his predecessors. He praises Vogt's description, without being aware of its being copied from Beyer's, which he appears never to have consulted. He says, without men-

Historiam hanc peculiari studio sibi tractandam sumsit, et præ ceteris Hispanis prolixissime consignavit,' p. 161-2. Osmont calls this latter a very rare book; as indeed it is. *Ibid.*

tioning any authority, that only 35 copies were printed; and that a copy on vellum, if in existence, would be invaluable. Ortiz and Robles are noticed by him, but he has overlooked the valuable biography of Gomez, where the origin of the word Mozarabic, as the reader has already had testimony (p. 138. ante) is well accounted for. All the anecdotes given by him have been detailed in the preceding writers: but he mentions seven copies of it in various collections. *Bibliogr. Instructive;* vol. i. p. 180-189. 1763. 8vo.

La Serna Santander has a valuable historical detail concerning it. *Dict. Bibliogr. Choisi,* vol. iii. p. 178-183, See *Bibl. Gaignat,* n°. 179. *Bibl. Hoym.* n°. 270. *Bibl. Soubise,* n°. 582: *Bibl. Crevenn.* vol. i. n°. 326, and *Bibl. Magliabechi,* vol. ii. col. 201-2: where Fossi has given a good, though brief, description.

From these authorities, compared with the address of Ortiz, and with the colophon to the book itself, it would seem that Melchior Goricius, and not the Cardinal, had been at the *expense of the publication*: which is difficult to reconcile with the nature of the political circumstances that gave rise to it, and more especially with the efficient part taken in them by Ximenes, and his well-known and unbounded munificence. The amount of the sum expended, does not appear to be stated by either Ortiz or Gomecius; and probably rests upon the mere conjectural affirmation of Vayrac.

The *number of copies,* if the expense be as specified by Vayrac, and the impression as is observed by Gomecius ('innumerabilia exemplaria') would greatly exceed 35; the number gratuitously mentioned by De Bure. Gomecius says they were 'quickly dispersed,' and it is probable that the Cardinal, in order to extend the benefit of what he conceived to be a great national work, would have caused rather a large impression to be struck off. This copy was originally in the Colbert collection; having the arms of its former distinguished owner stamped upon the exterior of the red-morocco binding. It is, in all respects, 'Exemplar integerrimum et splendidissimum.'

Breviaries.

55. Breviarium Romanum. *Printed by George and Anthony de Mischmis. Nonantula.* 1480. Octavo.

'Nonantula, a small town in the duchy of Modena, is only known in the history of typography by the impression of the present Breviary.' This is the observation of La Serna Santander; *Dict. Bibliogr. Choisi*, &c. pt. i. p. 390—which seems to be not far from the truth, as Panzer has confined his catalogue of books, printed at the same place, to the present volume. This latter bibliographer is very brief, contenting himself with a reference to the Bibl. Modense of Tiraboschi, vol. iv. p. 369: see his *Annal. Typog.* vol. ii. p. 167. The following minute description, of so elegant a specimen of printing upon vellum, may therefore be acceptable.

On the reverse of the first leaf is a table, with the running dates 1475, 1494, and 1513, at top. Opposite, begins 'Januarius:' thirteen leaves finish this table. Then follows a gratuitous insertion of five leaves of ms. neatly executed, by way of index to find any particular psalm, hymn, or festival. On the recto of fol. I, in a printed number at top, 'In nomie dni nri Jesu xpi amē. Ordo breuiarij secūdū morē ⁊ consuetudines romane curie feliciter incipit,' &c. in red ink. This page is encircled with a beautiful illumination, having 'ihs' at bottom—The work runs on regularly till fol. CCCCC.XXVIII; rect.: where there is the following colophon at the bottom of the second column:

Explicit breuiariū ꝫ curiā
Romanā Impīsū Nonā

tule duc Mutie y nos de
orgiū ⁊ Antoniū fres d' mi
schmis ciues mutī. Anno
M.cccclxxx. d' mēse maii.

The reverse is blank. A full page contains 34 lines. Nothing can well exceed the brilliancy and delicacy of the present volume, both in regard to vellum and type: its illuminations, also, are of equal beauty. It is in ancient olive-coloured binding, of corresponding taste; having, on the exterior, a hand in the centre of a circle, which is surrounded by gilt tooling, and inscriptions from the Psalms. The letters C P are in the corners of the squares. It may be added, that this is a book of uncommon rarity, and great price.

56. Breviarium Ambrosianum. *Milan.* 1487. Octavo.

It would seem that De Bure, who has noticed the rarity of the Ambrosian Missal of 1482, had been ignorant of the existence of the present Breviary: of which, as of the Missal of 1482, St. Ambrose himself is the reputed author. Its rarity may be easily imagined, when the reader is informed that it is only to Saxius's *History of the Milan Press*, that Denis, Panzer, and La Serna Santander, are indebted for their respective descriptions of it.

The text is preceded by a table of eight leaves, which begins thus: 'Annus habet xij. menses cōmunes', &c. On the recto of the 9th leaf (signature I) the Breviary commences: 'Incipit hymnus beatissimarum noctuum diui Ambrosii, ⁊ Augustini'—followed by [C]Te deum laudamus,' &c. This first page is encircled with an elegant illuminated border. The work, like the preceding one, is printed in double columns, and a full page contains 36 lines. The leaves are numbered with Roman numerals, printed at the bottom of each. The type is somewhat smaller, closer, and thicker, than that of the preceding Breviary; having the red and black capital initials printed. On the reverse of fol. CCCLXXXII,—these folios twice occurring—(the first not numbered) at the bottom of the second column, we have the following colophon.

Explicit Breuiarium sīm
morē Ambrosianum. M'i.

Impressum in canonica diui Ambrosij. Die. xvij. Mensis Decembris. 1487. regnāte Johāne Galeazio Maria Vice cōmite Duce Mli. Sexto

Thus far the leaves have the numbers printed at bottom. Two unnumbered leaves succeed; on the reverse of the first of which, is a table with the date of 1487 at top: on the recto of the second, is the same date at top, with two circular tables (probably cut in wood) beneath: the reverse blank. This copy, like the preceding one, is beautifully printed UPON VELLUM; and is almost equal to it in perfection of execution. Whether it be the same vellum copy as is noticed by Saxius, I have no means of ascertaining. Few typographical gems can exceed the purity of its condition. At the bottom of fol. CXLVIIII, rect. the numerals are here erased, for the sake of ms. memoranda; and the reverse of the same leaf presents us with some additional ms. observations, in red ink; executed with a skill in calligraphy, rarely excelled by the happiest similar efforts of Porson. It remains only to add that this volume is tastefully bound by Mackinlay, in olive-coloured morocco, with rich inside gilding;—having the ancient gilt edges of the leaves preserved. The illuminations throughout are delicate and appropriate. Neither the present nor the preceding volume exceeds 6 inches in height.

The reader may consult Denis, *Suppl. Maitt. Annal.* p. 225; Panzer, *Annal. Typog.* vol. ii. p. 55; La Serna Santander, *Dict. Bibl. Choisi*, pt. ii. p. 245; and above all, Saxius's *Hist. Litt. Typog. Mediol.* 1780, 4to. p. 583; from which latter we learn that it was printed at the expense of Zentilin de Mayno, Cardinal of the greater church of Milan; who also seems to have been the real author of the Breviary.

57. BREUIARIUM SECUNDUM REGULAM BEATI HYSIDORI. *Printed by Hagembach. Toledo.* 1502. Folio.

The above title is printed in red ink, in characters similar to that of the Missal (see p. 137 ante), and beneath a similar wood-cut. At the back commences the address of Ortiz to Ximenes, in which the former briefly remarks upon his own exertions to execute the work at the command of the Cardinal; and that, however confused and unknown the

present Rituals, might have been in former times, they are now, by the aid of printing and his own labours, reduced to an order of which he describes the outline. The liberality of Goricius, in causing the work to be printed, is also commended. Beneath is a short '**Regula remissionum.**' The six following leaves contain a table of the Festivals, as before: then begins the rule for 'the hours of singing and reciting according to the regulation of the great doctor of Spain, the blessed Isidore; and the excellent confessor, and presul of Toledo, master Ildefonsus.' On the recto of fol. I. and sign. a, begin the prayers for the first Sunday in Advent, '**In nomine patris et filij et spiritus sancti Amen. Incipit breuiarium ad debite persoluendum diuinum officium: secundum regulam beatissimi Isidori archiepiscopi Hispalensis. In dominico. j. aduentus domini Ad vesperos.**'

The work continues, having the signatures in eights, as far as fol. CCCCXXXXII; when beneath the notice of '**Omnes sunt quaterni**' we have the following colophon:

Ad laudem omnipotentis dei necnō virginis marie matris eius: oīm sanctorū sanctarūq; Expletū est breuiariū secundū regulā beati ysidori dictū mozarabes: maxīa cū diligētia pfectū ꝛ emendatū p reuerendū ī xpo patrē dūz alfonsum ortiz canonicū toletanū. Impssum ī regali ciuitate Toleti. Jussu reuerēdissimi ī xpo prīs dūi. d. frācisci ximenes: eiusdē ciuitatis Archiepi. Impensis nobilis Melchioris goricii Nouariensis. Per magistrū Petrū hagembach Alemanū. Anno salutis nre. Millesimo quingētesimo secūdo. die vero vicessima quīta mēsis octobris.

Four pages of a table, with numerical references to the preceding matter, close the volume. The bulk of the volume is printed with a more diminutive type than that of the Missal; having yet a smaller type frequently introduced. As before, the running titles and capital initials are uniformly in red. The paper and press-work are of equal beauty with that of the Missal; but the size of the type, and of the leaves, being smaller, the effect is not so magnificent. Its rarity, however, and intrinsic curiosity, are equally great.

De Bure notices a singular circumstance attending the Gaignat

copy of this Breviary: namely, that the reverse of the colophon was blank, and no table succeeded. In other respects his description is not quite so minute as is the present. This copy was also out of the Colbert collection, and is equally distinguished with the preceding one for its beauty and magnificence. Having entered into such a length of description in the previous article, (the whole of the authorities of which relate also to the present one) it only remains to subjoin the opinion of Franciscus Antonius Lorenzana, the editor of the reimpression of 1775, respecting the purity of the respective texts:

Licèt non idem modus, ordo, et latini sermonis facundia in omnibus precibus appareat; in *Gothicis* tamen exemplaribus ingenuus sermo resplendet, non arte politus, sed vetustatem redolens, ob idque Grammatices regulis non tam arcte adstrictus, ut in uno vel altero loco hujus nostræ editionis videre licet: cæterùm propter CC. venerabilem canitiem ea illæsa relinquimus; et oblevamen legentium, maximè recitantium, unamquamque dictionum suo proprio accentu insignivimus: in Misali autem, et Breviaro Romano cuncta rectè satis disposita, perpolita, à pluribus mendis purgata, et vigiliis clarissimorum Cardinalium Baronii Bellarmini, et aliorum in melius redacta.' &c. Edit. 1775, fol. p. iii. iv.

The reader may be pleased to consult a brief notice of the reimpressions of the Mozarabic Missal and Breviary at p. 214 of my *Bibliomania*.

Horae.

58. HORE AD VSUM UNDEGAUEN̄. 1493. Octavo.

THE preceding title is beneath a wood-cut of the device of the printer, which is surmounted by the arms of France. A tree is in the centre, beneath which we have the usual title 'Ung Dieu, une Roy, Une Foy Une Loy;' the printer's initials J. P. A. to the left, at bottom: the whole within a square frame, inscribed LAVS HONOR VIRTVS ET GLORIA. On the reverse of the title, at top, is 'Almanach pour XVII. annis;' and from the commencement of the Calendar, this Almanack appears to be made for the year 1493 and the sixteen ensuing years: 'Anni incarnationis dñi. iiiic.xciii.' There are wood-cut borders throughout the volume, and at top of fol. 3 are two very descriptive ones for the month of March. After the calendar, or table of months, the work begins: 'Initium sancti euangelii secundum Johannem,' beneath a cut of St. John in the cauldron. At the bottom of the last leaf but two, reverse, we have

'Pape boniface a dōne a tous ceulx q̄ dirōt deuotemēt ceste orayson q̄ sēsuyt ētre leleuatiō du corp' dñi ⁊ le derrenier agn' dei deux mil ans de vray pardon.'

On the reverse of the last leaf, 'Explicium suffragia.'

This volume is printed UPON VELLUM; but it is of less size and beauty than the first two Breviaries mentioned at p. 145-6.

59. HORE INTEMERATE BEATE MARIE VIRGINIS: Secundum vsum Romanum. 1497. Octavo.

The above title is printed on the recto of the first leaf, in two lines beneath the device of Thielman Kerver: having, at bottom, the letters K. a. On the reverse begins an Almanack for 24 years; beginning with ꝺ ccccxcvii (1497) and ending with ꝺ ccccc xx. (1520). On the recto of the ensuing leaf is the usual anatomical figure of a man, with the abdomen opened: between his legs is a clown stooping. The table for the months follows; having, on the reverse of the last leaf of the table, a beautiful wood-cut of St. John in the cauldron of boiling oil: beneath 'Initiu scti euãgelij: scm Johãnem. Gl'ia tibi dñe. The usual contents of works of this description, follow. On the reverse of the last leaf—'Ad matutinas de conceptione beatissime dei genetricis virginis marie:' beneath a very delicate wood-cut of the Virgin in the air, surrounded by trees and houses, encircled by scrolls. Above, is the Father, with a ball in his left hand: 'tota pulcra es amica mea et macula non est in te'—on a scroll beneath.

This beautiful little volume is also printed UPON VELLUM, with wood-cut borders round every page: many of which are executed with singular spirit. The copy wants three leaves to be perfect. Its condition is most desirable. Elegantly bound in russia.

Biblical Commentators.

60. Thomas Aquinas. Commentaria in quatuor Evangelia. *Printed by Sweynheym and Pannartz. Rome.* 1470. Folio. 2 Vols.

These are magnificent volumes, and exhibit the First impression extant of the work above mentioned. They have been described by Audiffredi with his usual accuracy; except that, if his account be quite literally correct, there would appear to be some trifling variation in the copies; as the Christian name of the author, in the *Edit. Rom.* p. 65-6, is printed in capitals; whereas, in the copy before me, the same is executed in the usual lower-case letter. La Serna Santander has merely transcribed the description of Audiffredi: *Dict. Bibliogr. Choisi*; vol. ii. p. 83-4: which latter is by no means wholly conformable—either in the description of the commencement, or termination, of the respective Evangelists—to the copy under consideration. Whether there may be varieties in the respective impressions, it is not in my power to determine. Maittaire and Laire are very brief: consult the former's *Annal. Typog.* vol. i. p. 287; and the latter's *Spec. Hist. Typog. Rom.* p. 157.

The work commences on the recto of the first leaf, at top, with the following prefix;

Diui Thome Aquinatis continuum
in libꝝ Euangelii Scd̄m Mattheū

Forty-three lines are beneath; but a full page contains 46 lines. The Commentary upon St. Matthew, according to the ms. numerals in

this copy, comprehends 297 leaves; and on the recto of fol. 299 a table, of 3 pages, ends. On the recto of the ensuing leaf begins the Commentary upon St. Mark; preceded by an address, of which the following is the beginning:

Reuerendo in xp̄o patri dn̄o Anibaldo: Basilice. &c.

This Commentary extends only to 76 leaves; having, on the reverse of the 75th leaf, the usual verses of 'Aspicis illustris' &c. (see p. 20, ante) with the date M.CCCC.LXX. beneath; and on the recto of the 76th a table of twenty-two lines. The first volume, therefore, contains 375 leaves.

The second volume presents us, on the recto of the first leaf, with the following:

Super Euangelio Sancti Luce
Continuum Sancti Thome

Forty-three lines are beneath. On the reverse of fol. 184 we have

Recognitum Rome a Io. Andree. Ep̄o Aleriēn. et absolutū Die decima Octobris. M. CCCC. LXX.

LECTOR VALE.

The ensuing leaf is blank. Then begins, on the recto of fol. 186, the Commentary upon St. John:

Beati Thome Aquinatis Continuum
in Euangelium Sancti Johannis.

On the reverse of fol. 341, from the beginning of the volume, commences the tables referring to the two latter Evangelists. These occupy five pages and a half. At bottom of fol. CCCXLIIII:

Impssū Rome opus in domo Petri ꝙ Frācisci de Maximis Iuxta campum Flore: presidentibus magistris Conrado Sweynheym et Arnoldo pānartz Anno dominici natalis. M. CCCC. LXX. die. VII. decēbris. S. D. N. Domini Pauli. II. Venetī Pont. Max. Anno. VII.

Vrbe et Ecclesia florente.

A copy was in the Valliere collection; *Cat. de la Valliere,* vol. i. n° 196; and a beautiful one in that of the *Pinelli; Cat.* vol. i. n° 272. Audiffredi notices a perfect, magnificent, and illuminated one, in the Casanatensian library; but it may be safely affirmed that, for condition and amplitude of margin, the present copy may successfully vie with its rivals. They are grand volumes; not excelled by any which have ever issued from the ancient Roman press in the fifteenth century. Bound in blue morocco.

61. MAMMOTRECTUS; seu Expositio Vocabulorum quæ in Bibliis, &c. occurrunt. *Printed by Helyas Helye, alias de Louffen. Ergow.* [1470.] Folio.

This is a very interesting volume to the typographical antiquary; inasmuch as it exhibits a specimen of printing with signatures, which, if the above date be correct, would give it the precedence of all books having a similar typographical distinction. The extraordinary (not to say barbarous) appearance of the types ('character admodum singularis, largus Gothicus, compendiosissimus, et lectu non facilis' as Maittaire rightly observes—*Annal. Typog.* vol. i. 295) warrant us in assigning to it a very early date; but if it be the first essay of the art of printing, in the town mentioned in the colophon, it only proves that the art was in its infancy there, whensoever introduced. We may be somewhat copious in our account of this curious book.

In the year 1803 the late Mons. Serna Santander put forth a small volume—forming a supplement to the four volumes, containing a catalogue of his books, published in the same year—in which, among other things, he treats of water-marks, signatures, and numerals; displaying a great deal of curious research to prove that the first work, containing legitimate signatures, is the *Preceptorium Divinæ Legis* of *John Nider;* printed in 1472. The author adheres to this position with the usual zeal of the founder of an hypothesis, and is, therefore, the less disposed to yield to the precedence of any other work designated with signatures. Yet it does not follow, because Mons. Serna Santander affirms the foregoing work to be the first extant with printed signatures, that there is no book in existence which exhibits an earlier testimony of this typographical distinction. It happens, however, that Peter Schoeffer published this *very work* at Mentz, which has

precisely the same day and year attached to it in the colophon;* and Santander naturally asks, 'how could two men, living at a distance from each other, without any intercourse or intimation, print the same work at precisely the same period?' The answer is, that it is not *impossible;* but only *very improbable:* and it remains to be ascertained whether the Canon of the Church of Munster, the Swiss artist who executed the present volume, did, in fact, copy the entire impression of Schoeffer. The principal consideration weighing in my own mind is, that, as Helyas Helye reprinted this work in 1472 and 1473, without signatures, (according to Santander) the present impression was *not* an anterior one; since, in all probability, he would not have omitted the signatures, from their obvious general utility. Yet it may be objected, that these very signatures are in themselves, and, in their position, so very unusual and awkward, that he might have conceived their omission an advantage to the appearance of the work. In regard to the borrowing, in part, of Schoeffer's colophon—unless it can be *positively* proved that Schoeffer was the *copyist*—there seems to be strong presumptive evidence that the Swiss printer here stumbled upon one of those vulgar errors of his brethren, in early times, of reprinting what was before him, without any regard to its propriety or adaptation.

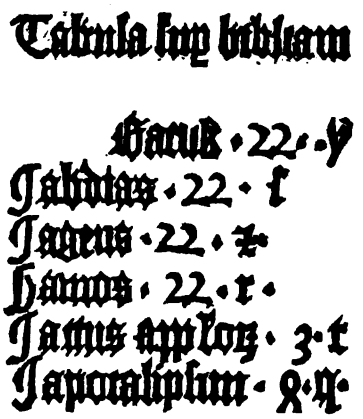
The Abbé Rive, who, in his account of the Mentz and Ergow† impressions, is curious and instructive, will not allow of signatures as early as 1470; and chastises Meerman for acceding to the opinion that they existed at this period. Yet, if De Louffen published—at however late a date—a faithfully-literal reimpression of the Mentz edition—and Schoeffer was absolutely the printer of the Mentz impression, in 1470—it follows, that signatures were used in the same year: a conclusion, which at once subverts the hypothesis of their not

* Both the colophon of Schoeffer and Helyas Helye, or De Louffen, may be seen in the two works of Santander referred to, at the end of this article, above: and in Maittaire, *Annal. Typog.* vol. i. 295.

† 'This is a burg in Argow, in the canton of Bern in Switzerland. It is called in Latin *Villa Beronensis,* from the name of a Count of Lensbourg, styled Bero, who founded a monastery there in the 10th century.' Santander, as above referred to. Quirini is rather particular concerning this village; and both he and Maittaire declare that neither of them had seen another volume printed in the same characters; nor even another production of the same printer. Yet Weislinger had seen a copy of the Speculum Vitæ humanæ Roderici Zamorensis, printed in 1472, executed by the same printer. Quirini, *ut supra.* A copy of this latter work, by a different printer, will be found described in the subsequent pages.

having been known till 1472. Of the rarity of the Mentz edition, the Abbé Rive has given sufficient attestation. *Chasse aux Bibliographes*; p. 135-6, &c.

The reader will be pleased to carry these points of consideration in his mind, to the following description of the volume; which has been slightly noticed by La Serna Santander. In the present copy the table precedes the work. This table begins on the recto of the first leaf, in two columns: the following is a fac-simile of its commencement.



The table terminates on the recto of the 45th leaf, at the top of the second column, presenting us with the following colophon; of which a tolerably correct fac-simile, cut upon copper, will be found in Quirini *de Optimorum Scriptorum Editionibus*, p. 26. 1761. 4to.

Explicit Mamotrectus siue pri micereus arte imprimendi seu ca ractarizandi per me Helijam he lije alias de Ilouffen Canonicum Ecclesie uille Veronensis in pa. go Ergotvie site absqz calami: exaracione Vigilia sancti Mar tini Episcopi Sub Anno ab in carnacione domini Millesimo.

Quadringentesimo Septuage
simo. Deo laus et gloria per in
finita secula seculorum Amē ꝛc

The text of the work begins on the recto of the ensuing leaf; having, in the corner of the second column, at top, the numeral I, by way of signature. This signature comprehends six leaves. The numeral 2 begins on the recto of the seventh leaf, in the same place, and also comprehends six leaves. The Comment upon the Old Testament would appear to end at the bottom of the first column, on the recto of signature 23 vj; the reverse being blank. A fresh set of signatures as before, beginning with I., at the exposition of the N. Testament, and ending on sign. 20 iij, in sixes. The reverse blank.

According to Santander, the author of the work was John Marchesinus; a priest of the order of Minor Friars, or of St. Francis, and a native of Reggio; who composed it in 1466, for the use of the less instructed in his own profession.* It contains, according to the same authority, 1. An exposition of the phrases of the Bible and of the prologues of St. Jerom: 2. Two little treatises of orthography and of accents: 3. A short declaration of the months, festivals, &c. of the Jewish priests: 4. An explanation of ancient words and terms, in responses, hymns, homilies, &c.: 5. A declaration of the rules of the Minor Friars. Consult the *Supplément au Catalogue des Livres de la*

* Marchand subjoins a curious observation: 'Sixte de Sienne, *Bibl. Sanct.* lib. iv. 343-4, rend ainsi raison de ce titre de Mammotrectus. Vir simplex et devotus ... de suâ exiguâ facultate obtulit in templum domini quod habebat, hoc est DICTIONARIUM VOCABULORUM TOTIUS BIBLIÆ, Latinarum Vocum prolationem, Accentum, et Significationem, crassâ et rudi Minervâ, explicans: quod, quia rudibus Clericis, et adhuc in linguâ latinâ infantibus, veluti MAMMAM sugendam et infantibus manibus tractandam, instar piæ nutricis, exhibuerat, MAMMOTREPTUM inscripsit, tacito ob humilitatem suo ipsius nomine.' *Histoire de l'Imprimerie;* 1740. 4to. p. 57-8.

The Abbé Rive has discoursed somewhat desultorily, but not without evincing a good deal of curious research, upon the name of the author, and upon the title, of this work: see his *Chasse aux Bibliographes;* p. 148-50. The work is, in part, as Rive properly observes, a sort of 'Lac Puerorum.' The reference to Wolfius's *Biblioth. Hebraica;* pt. ii. p. 1367, is worth pursuing; for here is found a 'Lectio Hebraica Parvulorum' as early as the year 1488. 'Est Lexicon Hebraicum (says Wolf) secundum literarum seriem dispositum, ita ut vox Hebræa explicanda exprimatur literis quadratis majusculis, addita explicatione cum adjecto loco Biblico, qui ubi inveniatur in altero latere dicitur. Auctor nonnunquam expositionem in lingua peregrina, (בל׳יע) addit, et in præfatione profitetur se insistere vestigiis Kimchii.' *Ibid.*

Bibliothèque de M. C. De La Serna Santander, p. 15—19: also the same writer's *Dict. Bibliogr. Choisi*, &c. pt. i. 281-3, pt. iii. 144-5. Quirini informs us that Fabricius* was ignorant of this edition, but declared the work to have been finished in 1466. Yet he himself possessed a MS. of it, in which the date of 1461 was subscribed as the period of its completion; and he informs us that Hocker, in the *Cat. of the Hailbrun Library*, p. 25, notices a vellum copy of it in ms. with the year 1357 subjoined; thus 'Explicit Dammotrectus, comparatus a fratre Henrico de Liggartshausen, quondam Priore nostro. Qui finitus est Anno Domini MCCCLVII. in vigilia beati Andree Apostoli.' The reader will draw his own conclusion. He should however peruse the particular account of this author, and of his writings, which Christgau has given in his Berlinischen Bibliothec, vol. ii. p. 420, 794. Consult Quirini *De Optimorum Scriptorum Editionibus*, edit. 1761, p. 26-7. Mr. Beloe has noticed this singular volume in his *Anecdotes of Literature and Scarce Books*; vol. v. 194-6. The present copy is in fine condition, and is elegantly bound in blue morocco.

62. Nicolaus De Lyra. Glossa seu Postillæ in Biblia Latina Vulgata. *Printed by Sweynheym and Pannartz. Rome.* 1471, 1472. Folio. 5 vols.

There are few ancient works, connected with sacred writ, more interesting to the bibliographer than the present. Yet it must be confessed that the labours of the commentator do not render it so generally interesting, as the disclosure of the fate of the printers by whom it was executed: of the latter, in due order. We may first give a particular description of the volumes.

The *first volume* begins thus: 'Jo. An. Alerien̄. S. D. nostri Pape Xysti. IIII. Bibliothecarii In recognitionē Nicolai de Lyra ad ipsū diuinū Pontificē Epistola.' (in two lines). This epistle occupies three pages, concluding thus: 'Vale. Rome. XIII. Nouembris. M.CCCC.LXXI. Pontificatus tui iucūdissimi. Anno primo.' Audiffredi

* *Bibl. Lat. Med. et Inf. Ætat.* vol. iv. 31: 67—according to Quirini: but my edition of 1734, 6 vols. 12mo. does not contain this writer: who should be in the ivth volume of it. The wretched mode of describing authors according to Christian names, and not subjoining their sirnames at the end, in alphabetical order, by way of index, cannot be too strongly condemned.

observes, that this is the first instance he has met with of the Bishop of Aleria calling himself 'librarian of the pope.' On the reverse of this epistle, at top, follows a list of the sacred books contained in the volume, referring to the folios on which they begin; although, as Audiffredi justly remarks, the leaves themselves are not numbered:—'In presenti uolumine continentur expositiones librorum infra scriptorū ueteris instrumēti & pmo—beginning with Genesis on fol. IIII:, and concluding with the second book of Chronicles. After the text, at the end of the volume, begins an Index of the principal things in the Commentary, or a Registrar of *Joshua*, *Judges*, *Ruth*, *Kings*, and *Chronicles*. On the recto of the third leaf of the table:

Aspicis illustris lector quicunq; libellos
Si cupis artificum nomina nosse: lege.

[Vide p. 20, ante.]

In domo Petri de Maximis Anno salutis
M.CCCC.LXXI. Die. XVIII. Nouēbris.

This first volume contains, according to Audiffredi and Braun, 451 leaves. It may be worth observing that, throughout the work, the text only of the commencement of each chapter of the Bible, upon which the commentary is made, is printed.

The *second volume* comprehends *Esdras*, *Nehemiah*, *Tobit*, *Judith*, *Esther*, *Job*, *Psalms*, *Proverbs*, *Ecclesiastes*, *Canticles*, *Book of Wisdom*, and *Ecclesiasticus*. At the end of this volume, (which, from its date, would appear to have been the last executed) are the same verses as in the preceding one—subjoined to which we have

In domo Petri de Maximis
M. CCCC LXXII. die
XXVI. Maii.

This second volume contains, according to Braun, about 451 leaves.

The *third volume* contains the remaining books of the Old Testament, concluding with the second of *Macchabees*; and comprehending 394 leaves. Prefixed to this volume there is an interesting epistle of the Bishop of Aleria, in which the merits of certain Cardinals, sent by the Pope into various parts of Europe to counteract the mischiefs which threatened the Christian world from the incursions of the

Turks, are warmly dilated upon. This epistle occupies six pages and a half. The usual verses occur at the end of the volume, with the following date.

In domo Petri de Maximis Anno salutis
M. CCCC. LXXII. Die XIIII. Januarii.

The fourth volume contains only the Commentary upon the Gospels. It has 234 leaves, without colophon or prefix; except an index of 4 lines on the reverse of the first leaf; which is sometimes placed at the end.

The *fifth volume* commences, on the reverse of the first leaf, with a table of the remainder of the books in the New Testament contained in it. On the recto of the ensuing, or second leaf, we have, as Audiffredi justly calls it, that 'celebrated epistle'—in which the episcopal editor, at the urgent request of Sweynheym and Pannartz, makes his Holiness acquainted with the immense labours of these printers, in having published such a number of miscellaneous authors; and of the utter ruin which threatened them on the execution of the present work, unless relieved by papal munificence.* Bibliographers have dif-

* Chevillier was among the earliest bibliographers who noticed the list of the works specified in the above 'celebrated epistle:' see his *Orig. de l'Imprim. de Paris;* p. 199. These works, beginning with 'Donatus,' and ending with the one now under description, are described in a distinct and tabulated form by Maittaire; *Annal. Typog.* edit. 1719, p. 48-51, with an extract from the epistle. An abridged account of the list appeared in the republication of this first volume, 1733, p. 13-14. Orlandi, *Orig. e Prog. dell'Arte Impr.*, p. 68, also inserted the list: and Palmer, in his *Hist. of Printing*, p. 129-133, has thrown it into a note, and given a clumsy translation of part of the epistle: but, upon the whole, his account is interesting. In Schelhorn's edition of Quirini's *Liber Singularis De Optimor. Scriptor. Edit.* p. 228-236, there is also an interesting account of these printers, and of the work above described: the list of Books is inserted by Schelhorn, who supplies the lacunæ of Maittaire, by subjoining the dates when they were respectively printed. From this list Mr. Beloe appears to have published his own, in the *Anecdotes of Literature and Scarce Books*, vol. iii. p. 266. The reader may see the same list, accompanied with notes, in Laire's *Spec. Typog. Roman.* p. 77-83. and Fabricius's *Bibl. Lat.* 1772, vol. iii. p. 563. Perhaps it may be useful, as well as interesting, to add it in the present place, in a new form.

	Copies.
DONATUS, ['unde imprimendi initium sumpsimus.'] Without Date: but probably in 1464. Not a single copy of this work is known, or has been described	300
LACTANTIUS. A. D. 1465 In the Sublacensian Monastery.	
1468. At Rome.	
1470 At Rome. 275 copies of each impression .	825

fered respecting the number of copies of the present work; but, for the reasons given in the note below, I incline to think that there were

Augustin. de Civ. Dei, A. D. 1467. In the Subiaco Monastery 1468. At Rome. 1470. At Rome. 275 of each	820
Cicero. De Oratore. In the Subiaco monastery. [1467]. 1469. At Rome. 275 of each	550
Epist. ad Att. 1470	275
Epist. ad Fam. A. D. 1467, 1469. 275 of each	550
Opera Philosophica. 1469, 1471. 275 of each	550
Orationes. 1471.	275
Hieronymi Epistolæ, &c. A. D. 1468, 1470. 550 copies of each	1100
Speculum Humanæ Vitæ, A. D. 1468.	300
Apuleius. A.D. 1469.	275
Aulus Gellius. A. D. 1469.	275
Cæsar. A. D. 1469.	275
Platonis Defensio. A. D. 1469	300
Virgilius—Two editions, without date; but as these, and the impressions of Livy and Strabo, are all placed by the printers themselves before the Lucan, which has the positive date of 1469, we may assign the year 1469 for that of the first, and 1470, or 1471, for that of the second. 275 of each	550
Livius. Without date; but in 1469	275
Strabo. Without date; but in 1469	275
Lucanus. A. D. 1469	275
Plinius, Sen. A. D. 1470	300
Suetonius. A. D. 1470	275
Leo Papa. A. D. 1470	275
Quintilianus. A. D. 1470	275
Thomas Aquinas. A. D. 1470. 2 vols.	275
Cypriani Epistolæ. A. D. 1470	275
Biblia Latina Vulgata (vide p. 19. ante) A. D. 1471. 2 vols.	275
Silius Italicus. A. D. 1471	275
Ovidius. A. D. 1471. 2 vols.	275
De Lyra's Commentary. (The above work.) 5 vols. A. D. 1471-2	220

It may be worth remarking, that the present collection contains a copy of every one of these works printed by Sweynheym and Pannartz, with the exception of the first article, and the Epistles of St. Jerom in 1470.

The question remaining to be discussed is, how many copies of the above Work were printed? The printers themselves affix the roman numerals of MC, to the specification of it; which, if this number be divided by 5, as Schelhorn and Laire have done, it assigns 220 copies only to the impression. On the other hand, Audiffredi, supercilionsly calling the

only 220 copies of each of these five volumes. It remains to observe that, on the recto of fol. ccxc are the usual colophonic verses, with the following date subjoined.

In domo Petri de Maximis
M. CCCC. LXXII. die.
XIII. Martii.

This 'magnificent and uncommon work, so much celebrated by learned men, and so justly considered one of the greatest ornaments of a library' (as Braun expresses it) is executed on a firm and beautiful paper, of large dimensions, and has neither signatures, catchwords, nor numbers to the leaves. The capital initial is always omitted, in order that the space allotted for it may be filled up by the taste of the illuminator.' Braun describes a copy beautifully adorned in this manner; having, in the margin, as he conceives, a portrait of its former ancient owner, with a red cap upon his head, and a red cloak upon his shoulders. It may be added that the work is printed in the Roman letter, in long lines, and that a full page contains 46 lines.

It is somewhat extraordinary that De Bure should have omitted this well known work; although he notices a reprint of it by John De Colonia and Jenson, of the date of 1481,* in four folio volumes; of which,

last mentioned authors 'Bibliographiæ Tyrones,' contends that the whole must be divided by 4; because the printers speak, in the epistle to the 5th volume, as the number of 1100 being already printed—Impressi sunt—('inquiunt immediate ante recensionem librorum,' says Audiffredi). But this seems hypercritical; for, first, in stating their case to the pontiff, and in urging their poverty and wretchedness upon his consideration, would Sweynheym and Pannartz have made an exception of *one* volume in the very work, the *whole* of which would be submitted to Sixtus IV, when he perused the epistle? It is not likely: and the words 'Impressi sunt' must be taken with a reference to the 5th volume in which they are inserted. The printers, or authors, on such an occasion, must be supposed to speak *prospectively*, as if the work were absolutely completed; and already before the eye of the reader.

But, supposing the 2nd volume (vid. supra), from its colophon, were printed the *last*—it would follow, according to Audiffredi, that, as only 3 volumes would be completed when the Bishop of Aleria's epistle was printed, the 1100 must be divided by 3—making about 366 copies of the work:—but this point seems untenable; and the more rational conclusion is, as above specified, that only 220 copies of the entire work were executed.

* It was reprinted at Nuremberg in 1494: see the authorities in Panzer; vol. ii. p. 216. A copy of this date was in the library of the Theresian Academy, at Vienna. *Cat.*

he says, the copies UPON VELLUM only are desirable. See his *Bibliogr. Instruct.* vol. i. n°. 34. Maittaire *Annal. Typog.* vol. i. p. 311, has a brief and uninteresting account. Laire, *Spec. Hist. Typog. Roman.* p. 177, is less particular than in his *Index Libror.* vol. i. p. 247: in the former, however, he notices five copies of the work, in different libraries in Italy. Masch in the *Bibl. Sacra*, vol. iii. pt. ii. p. 360 is less copious than Audiffredi: *Edit. Roman.* p. 81, 93, and Braun, *Not. Hist. Lit. de Libris*, &c. pt. i. p. 140-3. In the *Bibl. Soubise*, n°. 238, there was a copy divided into seven volumes: in this catalogue it is justly said that 'the present is the first printed commentary of the Scriptures.' Panzer, vol. ii. p. 426, 429, briefly refers to the foregoing authorities.

63. JOHANNES DE TURRECREMATA. Expositio super Psalterio. *Printed by Lupus Gallus. Rome.* 1476. Folio.

The present is the sixth edition, in the order observed by Panzer, of the once popular exposition of the Psalms by John de Turrecremata. The first impression appeared at Rome by Udalricus Gallus, or Ulric Han, brother to the printer of the present edition, in the year 1470;* and not fewer than fourteen editions succeeded the one of which we are treating, before the expiration of the fifteenth century. In regard to the intrinsic merit of the work, Seelen thus warily observes: 'De ipsa expositione pro ratione studii, quod sæculis fuit barbaris, exegetici erit judicandum. Est enim nihil aliud, quam nuda, eademque satis ieiuna, Versionis Psalmorum Vulgatæ paraphrasis.' *Selecta Litteraria;* 1726, 8vo. p. 555. Yet the author, according to the same authority, has been numbered by Ghilinus, Antonius, and Schottus, among the 'lumina suæ ætatis.' *Ibid.*

The following description of the volume will be found somewhat

Bibliogr. Libror. in Bibl. Cæs. Reg. et Equest. Acad. Theresiana; Vienn. 1801, 4to. p. 55. An English translation of the work is mentioned in the catalogue of Mr. Ogle's books, (bookseller) 1811, in five volumes. This latter is very uncommon.

* Audiffredi, *Edit. Rom.* p. 43, is somewhat more particular in his account of this first impression, than of the one above described. He observes that what (Laire, *Spec. Hist. Typog. Rom.* p. 159) has said of Ulric Han being deserted this year (1470 'mense Octobri') by Campanus, on account of a deficiency of materials for printing—'merae sunt hariolationes, nullo in pretio habendae.' Be Bure, *Bibliogr. Instruct.* vol. i. no. 141, had erroneously conceived the Mentz edition of 1474 to have been the first of Turrecremata's Exposition of the Psalms.

more copious than any which has been given of it by preceding bibliographers. The work begins on the recto of the first leaf at top.

Catissimo patri et clementissimo domino Pio secundo Pontifici maximo Iohannes de Turrecremata Sbainensis Ēpus sancte Romane ecclesie Cardinalis sancti Sixti Vulgariter nūcupatus post humilem recōmendationem ad pedum oscula beatoꝝ

On the recto of the third leaf it begins thus:

Psalmus Primus In quo describitur ꝓcessus in beatitudinem.

eatus Vir qui non abiit a uia recta recedendo in cōsilio impioꝝ prauis eoꝝ machinationibus consentiendo qui in uia peccatorum nō stetit sed ui. &c. &c. &c.

I subjoin a specimen of the Gothic capital letters, which are very uncommon; and which, according to Laire, are fac-similes of those of the first edition of 1470:

On the recto of fol. 203 (ms. numerals), at bottom, is the following colophon.

Reuerendissimi Cardinalis sancti Sixti Expositio breuis & utilis super toto Psalterio: Rome Impressa die vicesima prima mēsis Februarii: sedēte

Sixto quarto pontifice maximo: per prouidum virum magistrum Lupum gallum frēm mgr̃i Vdalrici galli de Bienna. Anno domini Millesimo quadringentesimo sep tuagesimosexto. Finit feliciter.

The reverse is blank. On the recto of the ensuing leaf, filling the entire page, is the register of the book:

Registrum huius Libri.

See Audiffredi, *Edit. Rom.* p. 214; Laire, *Index Libror.* &c. vol. i. p. 405-6; and Panzer, *Annal. Typog.* vol. ii. p. 467; vol. v. p. 433. The present copy has the margins much written upon, and is bound in russia.

The Fathers.

*** It may be necessary to premise, that it has not been the intention of the noble Owner of this Library to form a *complete collection* of the early editions of THE FATHERS. Those editions only have been procured, which, from their rarity, or singularity of typographical execution, were thought deserving of being purchased, and as the most interesting to the bibliographical antiquary.

64. AMBROSII OFFICIA. *Printed by Valdarfer. Milan.* 1474. Quarto.

THIS is the FIRST EDITION, with a date, of the Offices of St. Ambrosius. It is divided into three books: the first contains xx chapters; the second is nearly comprehended in Cap. II.; and the third, 'De Amicicia probabili,' has four chapters. The recto of the first leaf presents us with the following commencement of the work:

SANCTI AMBROSII EPISCOPI MEDIOLANENSIS DE OFFICIIS LIBER PRIMUS.

On arrogans uideri arbitror si inter filios suscipiam affectum docendi: cum ipse humilitatis magister dixerit uenite filii audite me timorē domini docebo uos. In quo licet & humilitatem uerecū

&c. &c. &c.

There are 28 lines in a full page. The titles of the chapters in each book, and the ends and beginnings of each book, are printed, like the preceding, in roman capitals. On the reverse of the last leaf,

FINIS TERTII LIBRI SANCTI AM
BROSII DE OFFICIIS

Nectar & Ambrosiam cælestia munera quæris
Hoc Sanctum Ambrosi perspice lector opus.
Arida qui tali compleuerit ora sapore
Non sitiet. nullam sentiet ille famem.

Impressus mediolani p Christofor Valdarfer
Ratisponensem. M. cccclxxiiii die vii Januarii.

This is not, I apprehend, a very rare production of the early Milan press. Its chief recommendation consists in the elegance of its execution; and it may be considered rather a desirable specimen of Valdarfer's press, as it carries the appearance of being executed with a new type. See the *Bibl. Creven.* vol. i. p. 99; and particularly Schoenemann's *Bibl. Patr. Latinor.*, vol. i. p. 372-384. The present is a fair copy, bound in red morocco.

65. AUGUSTINUS: DE CIVITATE DEI. *Printed in the Monastery at Subiaco.* 1467. Folio.

This is the FIRST IMPRESSION of a work, which has been recently rendered the more interesting, as it is considered to be the foundation of those opinions—which, brought forward by GODESCHALCUS* in the 9th century, and particularly by CALVIN in the sixteenth—are now

* As this is an author of no ordinary occurrence, the reader may be pleased with the following brief account of him, from a work of established merit.

'GOTESCALC, or GODESCHALCHUS, was a German, but belonged to a monastery in France, near Soissons. He studied the works of AUGUSTIN with great ardor—professed a belief in predestination; and was condemned, degraded, and imprisoned (about the year 868), where he died. He was compelled to burn his writings with his own hands. Archbishop Usher, who was a strong predestinarian, published a small volume, expressly concerning him.' Hey's *Theological Lectures*, vol. iii. p. 208.

technically called by the name of the latter; and relate chiefly to *Predestination*. This edition was printed in the Monastery at Subiaco, and is the third known production of that monastic press. From the exact resemblance of its types to those of the edition of Lactantius, (vide post.) executed two years before, in the same Monastery, and from both these works being expressly noticed by Sweynheym and Pannartz among the earliest of their productions, (in the memorable list prefixed to their edition of De Lyra's Commentary printed in 1472,*) there is every probability to conclude that these artists were the printers of the present work. From the authority just mentioned, it appears that only 825 copies of the three editions of 1467, 1468, and 1470, collectively, were struck off; their rarity therefore is extreme.

Later bibliographers have justly referred us to the satisfactory account of this impression to be found in Audiffredi's *Edit. Rom.* p. 6-7: yet the edition was not unknown to earlier writers. Maittaire, although sufficiently laconic, acknowledges its resemblance, in regard to press-work, to the Lactantius of 1465; and supposes it might have been executed at the Subiaco Monastery. *Annal. Typog.* vol. i. p. 277; note 2. Clement had never seen it; but, in his account of it, he refers (and Bauer, after him—*Bibl. Librar. Rarior.* vol. i. p. 40.) to Berger's *Diatribe de libris rarioribus;* and to Wolfius's *Monumenta Typographica*, vol. i. p. 366; where there is a tolerably good account of it, which appears to have been supplied by Jerom de Backere. Clement adds, that Peter Scriverius had borrowed this edition from Backere, and had correctly described it. In the *Neuer Bücher-Saal der Gelehrten Welt*, tom. v. p. 815, it is inaccurately noticed as a production of the press at Rome. *Bibl. Curieuse*, &c. vol. ii. 260. Meerman tells us 'he turned over the leaves of this book, in the exquisite library of the Earl of Sunderland, in the year 1759;' and agrees with Maittaire in assigning it to the Sublacensian press. He also quotes the colophon, from De Bure, in order to supply the omission of it by Maittaire: *Orig. Typog.* vol. ii. p. 245-6. De Bure would seem to have never himself examined a copy of it; his description is brief, but correct upon the whole. *Bibliogr. Instruct.* vol. i. p. 243, n°. 324. The work is slightly alluded to in Schelhorn's edition of Cardinal Quirini's work entitled *De Optimorum Scriptorum Editionibus*, p. 101. Laire, in his *Spec. Hist. Typog. Rom.* p. 125-6 justly contends against the opinion of some reverend fathers, formerly in the Sublacensian Monastery, which assigned

* See p. 160-1, ante.

this impression to the press of Philip de Lignamine. He adds, perhaps correctly enough, 'non alium fuisse typographum Sublacensem præter Conradum et Arnoldum.' We now approach, in the order of authorities, the account of Audiffredi; which, however, is not more particular than the ensuing one.

The edition begins with a table of twelve leaves, printed in double columns: the following is the commencement of the table.

Aurelii Augustini de ciuitate dei
primi libri incipiunt Rubricę

The last two lines of the table, are these:

Aurelii Augustini de ciuitate
dei rubricę fęliciter explitiūt.

The text begins thus, on the recto of the ensuing leaf:

[I]NTERREA cū Roma gothoꝝ

having 42 lines upon this first column: a full column contains 44 lines. On the recto of the last leaf, nearly at top of the second column, is the colophon, thus:

AVRELII. AVGVSTINI. doctoris egregii atq; Episcopi ypponensis de ciuitate dei liber uicesimussecundus explicit contra paganos. Sub anno a natiuitate domini. M.CCCC.LXVII. Pontificat' PAVLI Papę secundi anno eius tertio. Tertio regnante Romanoꝝ Imꝑatore FREDERICO. Indictiōe. XV. die uero duodecima mensis Iunii.

GOD
DEO GRATIAS. .AL.

This enigmatical conclusion has formed a sort of 'crux bibliographica;' in the explanation of which it may perhaps be advisable to

* Yet Audiffredi remarks, that in a work of Sixtus IV, 'de sanguine Christi et potentia Dei,' certainly printed by Ph. de Lignamine, the same words—'GOD. AL'—placed in the same manner as in the above subscription, (vide post.) occur. *Edit. Rom.* p. 7.

follow the example of Audiffredi, and acknowledge that it is above our comprehension. ('eam viribus nostris longe superiorem fatemur'*). It seems hardly necessary to subjoin, that, in this impression there are neither numerals, signatures, catchwords, nor prefixes to chapters. Audiffredi notices five copies of this edition, which he saw in the libraries at Rome: of these, two are described as being of singular beauty and condition.† But it is hardly possible to behold a more beautiful and desirable copy than the one under description. It is clean, large, and in every respect magnificent: being one of those choice specimens of rare ancient printing, which a tasteful collector rejoices to place in his library. It is executed with fine black ink, upon paper of an excellent tone and quality.

The reader, if he pleases, may consult *Cat. de la Valliere*, vol. i. p. 165, no. 448: *Bibl. Crevenna*, vol. i. p. 108, n°. 479; and *Dict. Bibliogr. Choisi*, &c. vol. ii. p. 114. This edition was not in the collection of Rothelin, De Boze, Consul Smith, Gaignat, Soubise, or Pinelli; nor is it noticed in the more elaborate volumes of Seemiller, Braun, and Fossi. Panzer, *Annal. Typog.* vol. ii. p. 406, refers erroneously to the Gaignat collection. There are copies of this edition in the libraries of his Majesty, the Duke of Marlborough, Earl of Pembroke, late Bishop of Ely, Sir Mark M. Sykes, the Bodleian library, and Count M'Carthy. The present copy is splendidly bound in blue morocco.

* Schoenemann, one of the latest authorities who notice this impression, thus remarks upon the above subscription. 'Impresserunt Conradus Sw. et Arnoldus Pannartz iuuante haud dubie viro aliquo solerti, cuius nomen in literis GOD AL. insidere tam facile sibi omnes persuadent, quam operam in explicandis eorum mysteriis perdunt. *Bibl. Patr. Latinor.* 1792-4, 8vo. vol. ii. p. 265. Schoenemann, however, seems to agree with Scriverius (as noticed by Clement) in supposing that the letters were meant to allude to 'Godeschalcus,' or 'GODOFREDUS ALEMANNUS." Laire thought it meant 'Gratias omnipotenti Deo a Laudembacchio:' but the words 'Deo gratias,' as Audiffredi remarks, are an utter obstacle to this conclusion. Yet the latter bibliographer was not aware that there were copies in existence without these enigmatical letters; as the Crevenna copy for example: vide supra. La Serna Santander notices this discrepancy.

† In the second of these beautiful copies is a very interesting ms. memorandum, apparently of the time, in which a 'venerable father of Florence' says he bought this copy in the year 1467, for the use of the religious of the congregation of St. I. Lateran monastery. Audiffredi supposes this date *may* relate to the period of the transcription, and not to that of the impression, of the volume: but this conjecture is hardly admissible.

66. Augustinus. De Civitate Dei. *Printed by Sweynheym and Pannartz. Rome.* 1468. Folio.

This edition is better known, and will be more frequently found in catalogues of collections, than the preceding one. As it has not been very particularly described by De Bure, Audiffredi, Fossi, or La Serna Santander, the following account of it may be the more acceptable. The text is preceded by a table of 14 leaves, having this prefix on the recto of the first leaf.

Aurelii Augustini de ciuitate dei
primi libri incipiunt Rubrice

There are 42 lines beneath this title. At the conclusion of the table, reverse of fol. 14, we read,

Aurelii Augustini de ciuitate
dei rubrice feliciter expliciunt.

The ensuing leaf is wholly blank. On the recto of the subsequent one begins the prologue to the first book, without any title or prefix:

[I]NTEREA cum roma gothorum &c.

This page is very elegantly illuminated. The address to Marcellinus, without any prefix, follows the prologue. A full page contains 46 lines. The volume contains 256 leaves, exclusively of the table; ending on the reverse of the last leaf, thus:

Hoc Conradus opus suueynheym ordine miro
Arnoldusq; simul pannarts una ede colendi
Gente theotonica: rome expediere sodales.
In domo Petri de Maximo. M.CCCC.LXVIII.

This is among the very earliest books printed at Rome. The printers have here abandoned the Gothico-Roman form observable in the preceding edition, and have executed the present one in the genuine Roman letter. The extracts from the Roman poets, like those in the Sublacensian impression, are incorporated with the text, and are therefore not immediately observable. It is clear, from the subsequent specimens, that the present edition and that of 1470 are

printed from different MSS. This I had discovered, by a variety of collations, before I had examined the particular account of the latter by Audiffredi. Consult the *Edit. Roman.* p. 12, 61. See also *Bibl. Smith*, p. xxvii: *Cat. de Gaignat*, vol. i. p. 66, n°. 239; *de la Valliere*; vol. i. 165, n°. 449 ('exemplaire superbe'); *de Crevenna*, vol. i. p. 108, n°. 480; *Pinelli*, vol. i. p. 86, n°. 533; and particularly *Bibl. Magliabechiana*, vol. i. col. 222. Although Clement had never seen a copy, his note is worth reading: *Bibl. Curieuse*, &c. vol. ii. p. 261. De Bure and La Serna Santander are both brief and uninstructive. This may be called a fine large copy of the work, and is bound in russia. Copies are in the Royal, Blenheim, and Pembroke Libraries.

67. Augustinus. De Civitate Dei. *Printed by Sweynheym and Pannartz. Rome.* 1470. Folio.

Very different, even in the extracts from the Roman poets, is the present from the preceding edition. Audiffredi has given a list of some of the discrepancies between the three editions of 1467, 1468, and 1470, but a yet more copious account may be supplied. In the extract from the celebrated interview between Venus and Jupiter, in the first book of the Æneid, there are some singular variations* from the 'textus receptus' as established by Heyne. Other extracts from Virgil, and some from Seneca and Persius, have also been compared; from which it is obvious that the last two editions of these printers are taken from very different MSS.

This impression begins with a table, which has the following prefix:

Aurelii Augustini Hipponen̄ Episcopi de Ciuitate dei primi libri incipiunt Rubrice

* Cum domus Assaraci *Phthiam* clarasq; *Michenas*.
Seruitio premet. ac uictis dominabitur agris.
edit. 1470 (lib. i. v. 284-5.)
——————*phiciam*——*micenas*
edit. 1468.
Cumm domus Assaraci Phthiam clarasq; Mycenas
Seruitio premet, ac victis dominabitur *Argis*.
Edit. Heyne, 1786.

It is always worth while to attend to the printed extracts from popular authors of antiquitity, before the date of an edition of their entire works. The preceding is only a casual, and perhaps trifling, discovery.

The table occupies 14 leaves; terminating at bottom of the reverse of the 14th thus:

Aurelii Augustini Hipponen̄ Episcopi
de ciuitate dei rubrice feliciter expliciunt

A blank leaf ensues. On the recto of the following leaf, which, in the present copy, is elegantly illuminated, it commences thus:

Aurelii Augustini Hipponen̄ ep̄i. In libros de Ciuitate dei. Argumentum operis totius. ex libro retractationum.

Thirty lines are beneath. The preface to Marcellinus, with a prefix in two lines, follows in the same page. At the bottom of the reverse of this leaf, the work begins. A full page contains 46 lines. On the recto of the last leaf, at bottom, are the well known verses, by way of colophon, beginning

Aspicis illustris lector quicunq; libellos

(see p. 20 ante.)

and having the date beneath, thus:

M.CCCCLXX.

This edition* is printed in long lines, and has the titles of the several chapters prefixed. There are neither numerals, signatures, nor catch-words. Clement, *Bibl. Curieuse.* vol. ii. p. 261, is worth consulting. He corrects Fabricius, *Bibl. Lat.* p. 895, edit. 1722, for calling this and the preceding, one and the same edition; and Maittaire, for saying there were 825 copies of the anterior impression struck off. Laire seems to have relied upon Clement, in his correction of Fabricius; *Spec. Hist. Typog. Rom.* p. 156, but Audiffredi observes, properly, that Fabricius is wholly silent concerning the edition of 1470. According to Audiffredi, there are 290 leaves in the present impression, *Edit. Rom.* p. 61-3. Consult also some of the authorities before mentioned. Panzer, *Annal. Typog.* vol. ii. p. 420, refers to some of these, and erroneously to Laire's *Ind. Libror. ab. inv. typog.* vol. ii. p. 217;

* Vindelin de Spira printed an edition of the same date; but, as usual, in a style of magnificence superior to that of the productions of the Roman press. A fine tall copy of this Venetian impression by Vindelin de Spira, superbly bound in blue morocco, was purchased by Messrs. J. and A. Arch, booksellers, at the Roxburgh sale, for 8*l.* 13*s.* It had ms. interlineations in red ink, by way of head titles to the chapters: which was its only blemish.

instead of vol. i. p. 217. From this latter we learn that, the index, or table, 'has something peculiar in it, inasmuch as it shews the first word of every chapter, which may answer the purpose of a register.' The present is a fine copy, bound in russia, and most delicately and elaborately ruled.

68. AUGUSTINUS. DE CIVITATE DEI. *Without Date, Place, or Printer's Name.* Folio.

The present very rare edition, to be complete, should possess a second volume, containing the first impression of the COMMENTARIES of VALESIUS and TRIVETUS upon the text of St. Austin. The copy under description was in the Pinelli collection; where, at vol. i. p. 87, it is observed, 'Libri [hujusce] rarissimi mentio nulla est apud præcipuos rei bibliographicæ scriptores;' but since this remark, by Morelli, there have been ample and minute accounts of this impression, by Seemiller and Braun; to which Schoenemann very properly refers his reader. These justify the latter in observing that it is 'an edition of a much older date than 1478, nor greatly below the year 1470.' In regard to the name of the artist who executed it, it seems to be given with one consent to Mentelin; and Lord Spencer observes, in a note prefixed to this copy, that 'it is executed in the character which Mentelin used after his departure from Strasburg in the year 1473,* when he adopted a larger type.' While there is an immediately-perceptible difference between these characters and those of the Bible, and of the Ars Predicandi of St. Austin—both acknowledged to be Mentelin's—it must be admitted that there is an exact conformity between the types of the present impression and those of the CONFESSIONS, described in one of the ensuing articles; particularly in the '&', which cannot be mistaken; and is, to the best of my knowledge, used in no work to which the name of a different printer is subjoined. We now proceed to a brief description of the volume.

The first book begins on the recto of the first leaf, thus:

Loriosissimam ciuitatem
dei. siue i hoc temporum

* There was an edition of these Commentaries published at Mentz by Schoeffer in this same year. See *Bibl. Soubise*, no. 910: *Dict. Bibliogr. Choisi*, vol. ii. no. 170: and Wurdtwein's *Bibl. Mogunt.* p. 107.

cursu cū int' impios pegri
natur ex fide uiuens. sine

It is printed in double columns, and a full page contains 47 lines. Between the books XIIII. XV. and XIX.—and others—there are blank spaces of about half a leaf, which will give the lover of old books an opportunity of examining the fine, yet stout, texture of ancient paper. The text ends on the reverse of the last leaf, at the 15th line of the second column, thus:

Finito libro sit laus & gloria cristo

The work * is printed with fine black ink, and the present may be called a magnificent copy of it. Consult the *Incunab. Typogr.* of Seemiller. *fasc.* i. p. 120-2: Braun's *Notit. Hist. Lit.* pt. i. p. 9: *Bibl. Pinell.* vol. i. p. 87: and Schoenemann's *Bibl. Patr. Latinor.* vol. ii. 273-4. La Serna Santander is brief, but correct: *Dict. Bibliogr. Choisi.* vol. ii. p. 117. This copy is stoutly bound in russia.

* Before we dismiss the account of the early printed LATIN EDITIONS of the present work of ST. AUSTIN, it may not be irrelevant to notice a rare and curious one, printed at Rome by Ulric Han and Nicolas de Luca, in February, 1474, folio. The late Bishop of Ely possessed a copy of this impression, which is thus pertinently described by him. 'Apud alios Romana, Veneta, et Moguntina accuratè describuntur. Illa vero Udalrici Galli et Nic. de Luca adeo rara est, ut in bibliothecis instructissimis desideretur. Forma folii major est, typi minutili, punctum, colon, et interrogationis nota ubique conspiciuntur; et, quod notandum est, in initio cujuscunque capituli post spatium relictum miniatori pro designatione primæ literæ, proxima per totum volumen charactere gothico majusculo imprimitur.' It has been well described by Audiffredi *Edit. Rom.* p. 149; to whom the compiler of the Crevenna catalogue justly refers. *Bibl. Crevenn.* vol. i. no. 483. Schoenemann has a particular notice of it; *Bibl. Patr. Latinor.* vol. ii. p. 268. See also the references in Panzer: *Annal. Typog.* vol. ii. p. 444. Clement says he was not able to find a copy of it in any catalogue, except in that of the Harleian collection, vol. i. p. 39. He observes that, in his time, it was almost wholly unknown. *Bibl. Curieuse*, &c. vol. ii. p. 268.

69. AUGUSTIN. LA CITÉ DE DIEU. Traduite à la requisition de Charles V. Roi de France, par Raoul de Preulles, or Praesles. *Printed by Jehan Dupré and Pierre Gerard. Abbeville.* 1486. Folio. 2 vols.

Although these cannot be called volumes of uncommon occurrence, they are interesting to the typographical antiquary, from their being the earliest known specimen of the Abbeville press, and from their exhibiting types, paper, and wood cuts, of extraordinary beauty and singularity. The present impression is also the FIRST FRENCH VERSION of the Original; and merits a somewhat particular description. On the recto of sign. a iv.

> p commence la table du premier li ure de monseigneur saint augustī de la cite de dieu qui contient xxxvi. chapi tres

The table occupies the first leaf. On the recto of the ensuing one, sign. a iii, commences the translator's dedication to Charles the V. of France. This is beneath a magnificent wood cut, representing that monarch approaching St. Austin, who is sitting before his desk. An Angel, bearing the arms of France, is above Charles, who is turning round and facing the celestial messenger. At a distance, to the right, is a man sitting before a desk: in small. The translator begins by comparing his author to the Eagle; from the latter's possessing the properties of soaring beyond the reach of all birds—of looking at the sun steadfastly, without blinking—and of proving her young ones, by throwing those out of the nest who cannot look at the sun in like manner. He goes on: 'Et quant iay bien considere et ymagine ces trois haultes proprietez, il me semble que ie ne les puis mieulx comparasier—— qu a monseigneur saint augustin,' &c.

On sign. a v begins another prologue of the translator. On the reverse of sign. a vj is the title to the first book, above a large wood cut (7 inches by 6) of a town besieged, and several men holding a consultation, in the fore-ground, with their royal commander. The first

set of signatures extends to 9 six, in eights. On the recto of the ensuing leaf, A. i, a fresh set of signatures commences beneath a curious and magnificent wood-cut, of like dimensions with that of the foregoing, in which a flying fiend is whispering in the ears of Charles, as he approaches St. Austin, who is mitred, and seated in an highly ornamented Gothic chair.

On the recto of sign. S vij, at bottom of the second column, 'Cy fine ce present volume,' &c. containing the first ten books, printed as mentioned at the end of the 2nd volume — 'Lan mil quatre cens quatre vingz et six.' *

The second volume begins on the recto of sign. a i, with the table of the xith book: concluding, in this copy, with an elegant illumination of two angels, with out-spread wings, supporting a coat of arms. The work begins on the recto of sign. a ii, beneath a large wood cut of building a city: fiends are flying in the air. It ends on the recto of G viiij (second set of signatures—very irregularly intermixed) at bottom of the second column:

> Cy fine le second volume contenāt les xii. derreniers liures de monseigneur sait augustin de lacite de dieu. Imprime en la ville dabbeuille par iehan du preet pierre gerard marchans libraires: Et icellup a cheue le xii. iour dauril lan mil. quatre cens quatre vingtz & six auant pasques.

The whole work is beautifully printed in double columns, with a type which may be more common to the reader in the productions of Verard, Eustace, and Bonfons: exhibiting no small perfection in the early annals of typography. The present is a fine copy, although cropt; and is bound in French calf leather, with gilt leaves. A copy of this edition was in the collection of Gaignat,† of the Duke de la Valliere,

* La Serna Santander justly observes that the first volume has *the day* of the execution of the work subjoined: 'le xxiiij jour de Nouembre de la même année.' *Dict. Bibl. Choisi*, vol. ii. p. 119.

† In this collection was, as I suspect, the original ms. presentation copy of the above edition. It is thus temptingly described in the catalogue: 'Les X premiers livres de la cité de Dieu de S. Augustin, translatés du Latin en Francois à la requisition de Charles V. roi de France, par Raoul de Pralles ou Praele. MS. SUR VELIN, très-bien conservé, et

of the Cardinal de Lomenie de Brienne, and in that of the Prince de Soubise. It is also in the library of Count M'Carthy at Toulouse; but not UPON VELLUM: although it is very probable that there is at least one vellum copy of it in existence. My friend, Mr. Douce, possesses a remarkably fine copy of it, upon paper.

70. AUGUSTINUS. DE SINGULARITATE CLERICORUM. *Printed by Ulric Zel. Cologne.* 1467. Quarto.

The present, and four succeeding tracts, are bound in one volume; and although they do not stand exactly in the order in which they are here described, yet, on account of the date and singular rarity of the present one, I have given it the precedence in description. Till the discovery of an earlier tract, of one of the Opuscula of St. Chrysostom, (vide post.) this was thought to be the first dated work extant from the press of Ulric Zel. It was unknown to Maittaire and Clement, and is found only in the catalogues of the Duke de la Valliere, and the Cardinal Lomenie de Brienne. Meerman, in his *Orig. Typog.* vol. i. 58, note *i*, seems to dwell with pleaure on the remembrance of this curious tract, which was shewn to him (A. D. 1759) in the Blenheim Library, by Jacob Bryant; and of which he published a tolerable fac-simile of the type and colophon, in the IXth plate of his work just referred to. This learned bibliographer is, however, properly corrected by Crevenna for calling it an octavo; as it is clearly of the ancient small quarto form. *Bibl. Crevenn.* vol. vi. p. 12. edit. 1775: see also *Cat. de la Valliere*, vol. i. n°. 475: and Laire's *Index Libror.* vol. i. p. 64; where there was an imperfect copy; and where the reference to the SALE catalogue of the Crevenna library is erroneous. The copy, containing some opuscula of St. Austin in this latter collection, appears to have wanted the present tract; and was given to Mons. Crevenna by Mr. Visser. Meerman is corrected by Crevenna, from the similarity of the size and types of the present volume to those of the Homilies, and Christian Discipline, of the same author, published by the same printer.

It only remains to add, in regard to the work under description,

décoré de 286 miniatures très-délicatement exécutées; GRAND IN FOL. dans son ancienne relieure en bois, couverte de velours cramoisi, avec des coins de cuivre doré, et cinq coquilles pareillement de cuivre doré, relevées en bosse, sur la plat de la couverture.' *Cat. de Gaignat*, vol. i. no. 242. It was sold for 300 livres; and came from the collection of the Abbé Rothelin. See *Bibl. Rothelin.* no. 486.

that it begins thus—in a larger lower case type than that employed for printing the body of the work—on the recto of the first leaf, at top—having 24 lines beneath;

Augustini aurelij Epi liber
de singularitate clericorum.

The work proceeds without any interruption, having usually 27 lines in a page, as far as folio 33; when it concludes thus on the recto of the same leaf:

Explicit Liber beati augustini epi. de singula
ritate clericorum. Per me Olricū zel de ha-
nau clericū dioceſ[is]. Moguntineū. Anno ꝛc.
ſeragesimoſeptimo.

The present is a neat copy, bound in blue morocco. Count M'Carthy has also a copy; with the other opuscula hereafter described, bound in one volume.

71. Augustinus. De Arte Prædicandi. *Printed by Mentelin. Without Place or Date.* Folio.

We are indebted to the Abbé Morelli for a minute account of this very early and curious specimen of typography: see the *Bibl. Pinelli*, vol. i. p. 87-90: nor was it, till after I had made a copious transcript from its prefatory matter, that I discovered the same extract in the authority just referred to. Braun, in his *Notit. Hist. Lit.* &c. pt. i. p. 3-4, has also a particular description of this volume, which he numbers among the 'cimelia Bibliothecarum,' and mentions the knowledge of it by Morelli and Steigenberger. The Abbé Laire, in his *Index Libror.* vol. i. p. 17-22, is likewise minute in his account; and argues somewhat at large respecting the priority of this impression to the similar one by Fust. Referring the reader to the original text of this prefatory matter, as extracted in the preceding authorities, I proceed to state the substance of it in the following translation. It is material; as affecting the probable date of the volume.

On the recto of the first leaf we have the following words:

Canon pro recommendacione huius famoſi operiſ ſiue
libelli ſequentiſ. de arte predicandi ſancti augustini.

Am sitres.nō solū nimis presūptuosa. verū etiā plurimū piculosa, &c.

(The latter containing a line and a word.) This first page comprehends 39 lines. In the second page, the author of the Canon remarks, 'I call God to witness that I have used great diligence in correcting this work; having examined all the (ms.) copies of it which could be found in the public and private libraries of Heidelberg, Spire, Worms, and even STRASBURG. And since, from such an attempt, I learnt that this same work of St. Austin was rarely found even in great and valuable libraries, and still more rarely could be procured, from any of these libraries, for transcription—and, what was more vexatious, it was, when procured, very seldom correct, and perfect—therefore, I was induced to labour hard to correct the text, according to the copy in my possession, with all due care and attention,' &c. He then goes on to say, in order that the text, so corrected, might be multiplied into many copies, that he knew of no other method by which this object could be more expeditiously effected, than by persuading 'JOHN MENTELIN, a discreet man, inhabitant of Strasburg, and master of the art of printing, to undertake the task.' &c. &c.

Towards the conclusion, we are informed that the references in the table, at the end of the volume, may be easily verified; as the letters referred to, A B C D, &c. are inserted in the body of the text—and the ingenious reader, by writing these letters in the opposite places in the margin, in red or black ink, will have his eye immediately directed to the passage referred to in the text. When we come to speak of the ensuing impression by Fust, the use of these observations will be acknowledged. Meanwhile, we will briefly describe the remainder of the volume.

This Canon concludes towards the bottom of the third page, or on the recto of the second leaf: the reverse is blank. On the recto of the third leaf, at top,

Oc opus nostrū qđ' inscribit de doctrina xp̄iana &c.

On the recto of the 17th leaf, at bottom:

Explicit liber quartus de doctrina xp̄iana bti Augustini epi

in one line. The reverse is blank. On the recto of the ensuing leaf begins the table of references, which occupies nearly 8 pages; ending with fol. iv. rev.

Virginitatis laus magnifica. B. V.

A full page contains 39 lines. The present copy is bound in blue morocco. The late Bishop of Ely had a similar edition.

72. AUGUSTINUS. DE ARTE PRÆDICANDI. *Printed by the Same. Without Place or Year.* Folio.

This is another edition of the same work, by the same printer. It begins on the *reverse* of the first leaf, with the Canon as before stated; and ends at bottom of the 17th leaf. The work itself begins, like the former edition, on the recto of the 3d leaf; because the blank page here preceding the *commencement* of the canon, is equal to the blank page at the *end* of it in the previous edition. The terminating line is different; thus—

Explicit ars' de doctrina xpiana bti Augustī epi.

Panzer, *Annal. Typog.* vol. i. p. 67, has noticed this second impression by Mentelin; referring to the previous authorities. That the entire volume is a fresh impression, is obvious from the difference of the contractions. The table is precisely similar to the preceding one. Which of the two may be the earliest production of Mentelin's press, cannot probably be determined with accuracy. They are both arranged as the first two dateless works of the Strasbourg press, by Panzer; and, for the reason assigned below, were probably executed in 1465, at latest. In green morocco.

73. AUGUSTINUS. DE ARTE PRÆDICANDI. *Printed by Fust. Without Date or Place.* Folio.

This edition commences with the two lines specified in the account of the preceding one, which are here printed in red: 'Canon pro re-cōmendatione,' &c. The Canon is the same in substance as the preceding one. It notices the scarcity and corruption of ms. copies of the work, in the libraries before mentioned; concluding with that of Strasburg. Not a word is said of the MENTZ libraries. And, instead of

persuading John Mentelin to print the work, the author is made to persuade JOHN FUST—['discreto viro Johanni Fust incole maguntinensi impressorie artis magistro'] to take upon him the printing of it. Another thing is also worthy of observation. In the preceding impression, the margins are *blank*, for the insertions of the capital letter, 'with a pen in red or black ink,' as referred to in the table. In the present impression these capital letters are *printed* in the margin; and the advice to the reader, to insert them with a pen or pencil, is omitted. Here is therefore an evident improvement, which shews a posterior production; for it is not likely that a printer, who saw these useful references *printed* in the margin, would omit them in his impression, advising the reader to take the trouble of a manual insertion. Nor is it probable that a work *first* printed at *Mentz*, would have had the name of the town *omitted*, in an account of the provincial libraries examined for ms. copies of the same. Fust, therefore, did nothing more than substitute his own name for that of Mentelin, and omit the passage concerning the insertion of the capital letters with a pen; and as he died in 1466, the present production must have been, at latest, of this date. It only remains to give a brief description of the volume.

The prologue occupies 3 pages. On the recto of the 17th leaf from the beginning, at the 10th line,

Explic̃ q̃tus
de doctrina x̃piana. beati Augustini episcopi.

On the reverse, at top, the table begins; ending with

Explicit tabula.

On the reverse of the ensuing leaf is a table occupying two pages—

De tribus precipuis operib' predicatoris
De tribus generib; dicendi quib; uti debet p̃dicator. &c.

with marginal explanations. This is also an additional improvement upon the previous editions. The impression occupies 22 leaves; and a full page has 40 lines. A copy was in the Valliere collection. See the authorities referred to in Panzer's *Annal. Typog.* vol. ii. p. 138. The present copy is bound, with the first impression of Mentelin's edition, in blue morocco.

74. AUGUSTINUS. SUPER ORATIONEM DOMINICAM. *Printed by Ulric Zel. Cologne. Without Date.* Quarto.

On the recto of the first leaf—having 24 lines beneath, and printed in a larger type than the generality of that used in the work—we have

Incipit sermo beati Augustini epi super oronem dnicam.

On the recto of the seventh leaf,

Explicit exposicō super simbolū
Incipit ꝰmo beati augustini epi
scopi de ebrietate cauenda.

which discourse occupies the ensuing two leaves: having the reverse of the second succeeding one, blank. Consult Seemiller's *Incunab. Typog.* fasc. i. p. 163.

A copy of this treatise, with most of the Opuscula of St. Austin, was also in the library of the late Bishop of Ely. The present copy is bound in blue morocco, and is the first tract of those alluded to at p. 178, ante.

75. AUGUSTINUS. OMELIE. *Printed by the Same. Without Date.* Quarto.

This short treatise begins on the recto of the first leaf, thus:

Incipit Omelie beati Augustini ꝛ ꝑmo de
eo qd' ꝑsalmista ait. Quis est homo qui vult
vitam et cupit videre dies bonos.

This edition was in the Crevenna collection; and is noticed by Denis. See Panzer; *Annal. Typog.* i. p. 326. It has 21 leaves, and 27 lines to a page. Bound with the preceding.

76. Augustinus. De Vita Christiana. *Printed by Ulric Zel. Without Date.* Quarto.

On the recto of the first leaf, we have, by way of prefix, printed in a larger type,

Prologus beati augustini in libꝝ de vita cristiana feliciter incipiat.

having 23 lines beneath. On the recto of the ensuing leaf the work begins: 'Incipit liber beati Augustini de vita cristiana.' The first two pages of the work are printed with the same spaces between the lines as in the prologue; having only 25 lines in a page. The remaining pages have sometimes 28 and sometimes 27 lines. The type is exactly the same with that of the preceding; the distances between the lines only creates the supposed difference. On the reverse of the last leaf, being the 19th from the beginning, we read

Explicit lib' beati augustini de vita cristiana

Consult the foregoing authorities, and Mr. Beloe's *Anecdotes of Literature and Scarce Books*; vol. iv. 167-171. In the collection of the late Bishop of Ely.

77. Augustinus. De Vita Christiana. *Printed in the Office of Fust and Schoeffer. Mentz. No Date.* Quarto.

The following is the head title of the prologue, beginning on the recto of the first leaf;

Incipꝝ plogus beati Augustini de vita xp̃iana.

The title to the work is specified at the bottom of the reverse of the same leaf. A full page contains 28 lines. At the bottom of the 17th and last leaf, rev. we have

Explicit liber beati augustini de vita xp̃iana.
Per faciendo quisqꝫ vitā obtinebit eternā.

The shields only, printed in red, are beneath. On comparing these two impressions of Zel and Fust, the only typographical difference

which I have discovered between them, is, that, in the impression of the former, the last line is incorporated with the text; in that of the present one, it is detached according to the foregoing extract. This edition is printed upon a firm yellow-tinted paper, in the small Gothic type of Fust; and appears to have been in few collections. See the authorities referred to in Panzer; *Annal. Typog.* vol. ii. p. 140. The present is a fair copy, bound in blue morocco.

78. AUGUSTINUS. DE VITA CHRISTIANA. *Printed at Spire. Without Date or Printer's Name.* Quarto.

Famosus beati Augustini libellus De vita xpiana intitulatus Qui viris eccīasticis omībus Merito deberet esse tam acceptus Sicut vllus paruus liber theologic' Ymmo digne venit alys p̄ferendus Necnon familiarissime vtendus Vt patebit cunctis eum legentibus Qui indicare norunt de eius ꝓfectibus.

PROLOGVS LIBRI BEATI AVGVSTINI DE VITA CRISTIANA

Such is the commencement, on the recto of the first leaf, of the present very curious edition of this work, printed at Spire in a rude and ill executed Roman type. The prologue occupies the first leaf. A full page contains 32 lines, and is about 3 inches and ¼ wide, by 5 and ½ in height. Wherever a word begins with the letter *v*, this letter is uniformly printed in the *Gothic* character. On the recto of the 14th leaf, at bottom, we have

EXPLICIT LIBER BEATI AVGVSTINI DE VITA CRISTIANA

Hic beati Augustini libellus parentilis et famosus in Ciuitate Spirensi est impressus

This edition was wholly unknown till the Abbé Laire published an account of a copy of it, which he found subjoined to the 'Postilla

Scholastica super Apocalypsim et super Cantica Canticorum,' printed at Spire, with the express date of 1471. In consequence, he is inclined to believe this impression to be of equal antiquity; and that it may have been the production of Peter Drach.* The observation of the learned Abbé St. Leger, at p. 52 of his *Supplément au Dictionnaire Typographique de Prosper Marchand*, ' that there was no printing at Spire till the year 1477,' is, by the discovery of this and of other volumes, completely refuted. Panzer had never seen a copy of it, and refers exclusively to Laire. The latter calls the character, with which it is printed, ' nitidus ac quadratus;' which the reader will perceive, by the foregoing description, to be a different opinion from the one here advanced. The *e* and *a* are uniformly blurred. Consult the *Index Libror.* &c. vol. i. p. 88: 250. Perhaps it may not be uninteresting to remark, that, in his brief account of this treatise, the Abbé Rive concludes it to have been the production of Fastidius - ' originaire de la Grande Bretagne, et élevé à la dignité Episcopale dans cette Isle'-and not of St. Austin. His note hereupon is sufficiently tart and ingenious. *La Chasse aux Bibliographes*; p. 103. The present is a fair genuine copy in blue morocco.

79. AUGUSTINUS. ENCHIRIDION. *Printed by the Same. Without Date.* Quarto.

This copy, which is bound with the preceding, would appear to have once belonged to the monastery of St. James, at Ratisbon. On the recto of the first leaf begins the table, without any prefix, at top.

> Laurentio Scribens eius delectatur
> erudicõe: cupiens illũ esse sapien-
> tem scõm scripturas sacras.

This table occupies 6 leaves. On the recto of the 7th, begins the address to Laurentius without any prefix.

> Si non potest dilectissime fili
> laurenti . quãtũ tua erudicõe
> delecter. &c. &c.

The whole work contains CXXXII. chapters according to the ms.

* The words ' P. Drach 1471' in ms. are in the present copy.

insertion of them in the present copy. On the recto of the 59th, and last, leaf from the beginning,

Explicit liber Enchiridion beati Augustini. Conscriptus ad Laurentium primicerium ecclesie urbice.

The reverse is blank. A full page contains 27 lines. This description will be found more particular than that which appears in the *Cat. de Valliere*, vol. i. p. 175, n°. 478; in Laire's *Index. Libror.* vol. i. p. 27; and in Maittaire and Denis. It was also in the collection of the late Bishop of Ely.

80. AUGUSTINUS. CONFESSIONES. *Without Date, Place, or Printer's Name.* Folio.

We will first succinctly describe this very curious and ancient impression. On the recto of the first leaf it begins thus:

Ex libro retractacionum sancti augustini episcopi Confessionū mearū libri xiij. & de malis et de bonis meis deū laudant iustū et bonum: atq; &c. &c.

This introductory piece is comprehended in 19 lines only. Beneath, the work begins thus:

Liber Confessionum primus Sancti Augustini Episcopi feliciter Incipit

Magnus es domine et laudabilis valde: et magna virt° tua et sapiencie tue non est numer°.

This first page entire contains 31 lines; a full page, 32 lines. According to the pencil-numbered folios of the present copy, this edition contains 137 leaves: on the reverse of the 137th, it concludes thus, at the 22nd line:

sic inuenietur: sic aperietur.

The rarity and antiquity of this FIRST IMPRESSION of the Confessions of St. Austin, are acknowledged by Morelli and Braun. Laire appears

to have described the very copy of it which was in the Valliere collection, and to which was appended 'a discourse in praise of the Virgin,' printed with the device of Fust and Schoeffer subjoined. He also observes that the present impression is executed with types similar to those of the famous Gothic letter Virgil, in the Valliere collection, vol. ii. n°. 2433, of which a fac-simile is published in the catalogue of the latter. Braun says, the types exactly resemble those of the first edition of the EPISTLES OF ST. AUSTIN, * and the Valerius Maximus, supposed to have been printed at Strasburgh in 1470; of which latter, hereafter. A copy of it is in the public library at Nuremberg. Consult Panzer, vol. i. p. 68; Braun's *Notit. Hist. Lit.* pt. i. p. ii.; and Laire's *Index Libror.*; vol. i. p. 25; *Cat. de la Valliere*, vol. i. p. 168, n°. 461, add *Bibl. Pinelli*; vol. i. p. 90-91. The present copy is handsomely bound in blue morocco; exhibiting a fine specimen of ancient paper and type.

81. AUGUSTINUS. DE MIRABILIBUS SCRIPTURÆ. *Without Date, Place, or Printer's Name.* Folio.

The prologue has the following prefix, on the recto of the first leaf:

Incipit prolog' beati augustini aurelij ppponeñ episcopi in libro de mirabilibus sacre scripture.

Beneath, it is as follows:

Venerantissimis urbiũ et monasteriorum episcopis et presbiteris maxime carthaginẽsis. augustinus. per omnia subiectus. optabilem in cristo salutem. beatissimi dum adhuc viueret mei patris eusebij ad hoc op' precepto constrictus. Adhortantibus etiam vobis cristianis.

&c. &c. &c.

The work comprehends *Three Books*. The 1st book has xxxv chapters; the 2nd xxxiij; and the third xviij. The titles of the chap-

* Printed in double columns; without place, date, or printer's name: containing 263 leaves. 'Haec est prima epistolarum S. AUGUSTINI editio, eaque rarissima; de quâ nec Maittaire, nec Baur, nec Operum S. Doctoris editores Benedictini, nec alii Bibliographi ullam habuere notitiam.' Braun. *Ibid.* But see post.

ters of the first book commence at bottom of the reverse of the first leaf; and, with those of the 2d and 3d books, occupy the two succeeding leaves. On the recto of the 4th leaf, from the beginning of the volume, we have

Incipit liber primus* beati augustini. De creatore et cōstitutione creaturaꝝ. et requie ab omni ope. et quid mirabile et peccato hoīm et angeloꝝ. Capitulū. i.

having 26 lines beneath. A full page contains 30 lines.

The work ends on the reverse of the 54th, and last leaf, thus:

Liber beati augustini aurelij ppponeñ episcopi. De mirabilibus sacre scripture. explicit feliciter.

The present work would seem to be somewhat scarce, as there was no copy of it in the collections of La Valliere, Crevenna, or Pinelli; and, as far as I can discover, it has escaped Panzer. The late Mr. Mason, to whom this copy had belonged, refers to Maittaire, vol. iv. and says that Denis had no knowledge of the impression. He thought it 'to be of somewhere about the date of 1471,' and combats Maittaire's supposition of the resemblance of the types to those of J. de Westphalia of 1483. Lord Spencer has shewn his usual bibliographical accuracy in the following memorandum, inserted with a pencil upon the fly leaf. 'This book is printed in the characters used by Nicholas Ketelaer and Gherard de Leempt at Utrecht, in the year 1473. The

* From the xiith chapter of this book, I extract the following passage concerning the miracle of *Lot's Wife being turned into a pillar of salt*: having filled up the contracted words.

De vxore loth in statuam salis mutata. Capit. xi.

[D] E peccatoram plaga loth dei seruus per angelos eruitur. sed illius vxore retro respiceret iussa dum respueret in salis statuam solidatur. vt cuius iussus immunis ex culpe consortio mortem effugere non posset quamuis propter iusti contubernium eruta sit de incendio. sed dum hec assumpsimus quod nil in dei creatura contra naturam sit sed insita natura semper in omnibus gubernatur qualiter vxor loth cum in salis statuam vertitur contra humani corporis in hac mutatione gubernatione salis nature in humane corpore esse nullus ambigit qui lacrimarum salsitudinem comprobauit que a turbato felle vt medici dicunt egredientes salis naturam quam in recondito nature sinu concipiunt de oculis fluentes etiam saporis comprobatione ostendunt et non solum in lacrimis sed etiam in flemute et tussi expresse sputo pectoris sapitur quod salis natura per humanum corpus in seratur potens ergo rerum gubernator cum totum in partem vertere cupit quod in modica parte latebat per totum infundit atq; hac ex causa cum vxorem loth in statuam salis vertere voluit pars illa tenuissima salis que carnis inerat totum corpus infecit. &c.

same characters appear in an edition of Sidonius Apollinaris, mentioned in Count Reviczky's catalogue; in one of Cornelius Gallus, under the name of Maximianus; in one of Vegetius under that of Flavius Vedatus Renatus; and in another of the Rape of Proserpine by Claudian, in a dramatic form. All the preceding are without dates or signatures. The only book which has come to my knowledge, bearing the names of Ketelaer and Leempt, is (Petri Comestoris) Secunda Pars Historicæ Scolasticæ, with the following subscription, 'Impressa in trajecto inferiori per Magistros Nycolaum Ketelaer et Gherardum de Leempt. M°.CCCC°.LXXIII°.'

It only remains to remark, that this edition is printed in long lines, without signatures, numerals, or catchwards. The present is a very fine copy, having rough leaves. It is bound in blue morocco, with the 'Defensorium fidei contra iudeos hereticos,' &c. printed in the same character.

82. Chrysostomus. Super Psalmo Quinquagesimo. *Printed by Ulric Zel. Cologne.* 1466. Quarto.

This is one of the most valuable books, in a bibliographical point of view, in the present magnificent collection. Its scarcity is extreme; and as it came from a monastery at Ratisbon, and is the identical volume described by Seemiller in one of his letters to Panzer, it may be questioned whether there be *two* other copies of it in existence.* It is also exceedingly precious as ascertaining, with complete certainty, that Ulric Zel exercised the art of printing at Cologne, as early as the year 1466: so that La Serna Santander, had he seen the present copy, need not have hesitated about fixing the period of the earliest known production of the Cologne Press. Panzer, *Annal. Typog.* vol. iv. p. 271, had supplied the French bibliographer with his account of this impression; but whether Seemiller, who sent Panzer a description of it, was erroneous, or Panzer himself copied Seemiller's description inaccurately, is uncertain. Thus much is unquestionable; that the colophon of this work, as it stands in the *Annal. Typog.* vol. iv. p. 271, is incorrect in a most material omission: as the word 'septuagesimo,' which, in the original, is regularly placed between 'quadringentesimo'

* A copy was sold by auction, at Paris, in December 1811: See *Catalogue des Livres rares, precieux, et bien conditionnés du Cabinet de M***, par J. Ch. Brunet Fils.* 1811, no. 30.

and 'sexto,' is, in this latter authority, omitted. The consequence has been, that bibliographers have conjectured in what manner this omission was to be supplied; and it should seem that La Serna Santander was not wide of the truth when he supposed it might be supplied with 'sexagesimo.' See *Dict. Bibliogr. Choisi*, vol. i. p. 155-7: vol. ii. p. 303. We will now briefly describe the volume.

It begins at top of the recto of the first leaf, with the following lines:

Pictores imitantur arte naturā ⁊ colores coloribꝫ ꝑmiscētes visibiles corꝑm depin gūt ꝑmagines et faciunt hoīes ⁊ alia ⁊ arbores ⁊ reges ⁊ rusticos ⁊ barbaros ⁊ pugnas et tiras et torrentes sanḡuī et lāceas ⁊ scuta et sedē regalē et impatorē sedētē ⁊ barba,

&c. &c. &c.

A full page contains 33 lines. On the reverse of the 10th and last leaf, there are 20 lines above the following colophon:

Deo et deifere refero gras infinitas de fine primi libri johānis crisostimi sancti docto ris ⁊ episcopi sup psalmo quīquagesimo, per me Ulricū zel de hanau clericū diocesis Mogūtinen. Anno dñi millesimo quadrī gētesimo seragesimo sexto.

This is clearly and unquestionably the date of 1466, as the period of the execution of the volume by Ulric Zel. Mr. Beloe, relying upon the authority of bibliographers who had never inspected the volume, naturally concluded 'that the word sexagesimo or septuagesimo was omitted.' See his *Anecdotes of Literature*, &c. vol. iv. p. 181. The printed text is 6 inches $\frac{1}{2}$ in length, and $3\frac{1}{2}$ in width. The type appears to be new: the ink is jet black; and the whole has a freshness, and perfection of press work about it, which I do not remember to have seen in any other production of the press of Ulric Zel. This copy is bound in red morocco.

83. CHRYSOSTOMUS (ET BASILIUS). LIBER DIALOGORUM. *Printed by Ulric Zel. Cologne. Without Date.* Quarto.

This edition, which is omitted by La Serna Santander, is described somewhat confusedly by Panzer, vol. iv. p. 111. n°. 328. It begins on the recto of the first leaf, thus:

> Incipit liber dyalogoꝝ sancti Johannis crisostomi. constantinopolitani Episcopi. et sancti basilij cesarien[sis] episcopi college beati gregorij nazãzeni. De dignitate sacerdocij Johãnes

There are 21 lines beneath; but a full page contains 27 lines. The printed text is 5¼ inches long, 3¼ wide. The work concludes on the reverse of the 76th leaf, where there are 9 lines, with this colophon beneath them:

> Explicit liber dyalogorum Johannis crisostomi. ꝛ basilii beatissimorum.

Although the typography of this tract be of the same character with that of the preceding one, yet its execution is by no means equal. In the present copy, which is a very clean one, the letters are frequently thick and blurred, and the lines uneven. In red morocco: bound with the preceding.

84. CHRYSOSTOMUS. SERMONES. *Without Date, Place, or Printer's Name; but supposed to have been printed by George Laver, at Rome.* Quarto.

From the descriptions of Audiffredi and Seemiller, this impression would appear to contain Persona's Latin Version of XXV Sermons from the Greek of St. Chrysostom. The Abbé Laire has assigned the printing to the press of George Laver, from its similarity to the Homilies of the same Father, executed in the monastery of St. Eusebius; of which latter, presently. Audiffredi, for once, accedes

to the conclusion of Laire; yet he adds—'tamen una concedatur,' &c. The work has no prefix or title, but the prologue begins thus:

Eputanti mihi. Reuerendissime. P. quanto studio: quo ue animi ardore: per beati illi & prisci uiri: cum doctrina: & optimis uite actōibus: tū scribendi solertia: pro sua quisq; uirili: incubue- &c. &c. &c.

This prologue occupies the first page and nearly the second. On the recto of the ensuing begins the table—'[A]dam & Eua peccauerunt dissimiliter ita & puniti sunt. folio. lxxii. sermone. xx.' This table is alphabetical, and occupies 8 leaves. I subjoin a fac-simile of the commencement of the *third* page of it (although the words just quoted have, in the original, a more barbarous appearance) in order that the reader may draw his own conclusion respecting the similarity between this and the following impression of the Homilies.

Aſtrū ab aſtro differt ſic ſancti fol .lxvii. ſ .xx.
Auaritia mala & cauſa malorum fol .i. ſer .i.
Auaritia etiā mare ſpoliat p piratas fol .i. ſer .i.

On the recto of the ensuing leaf, the body of the work begins thus;

Vertendi sunt nobis malorum
fontes quibus euersis sublatisq;
ardentissimū cupiditatis ignē

and ends (from ms. numerals) on the recto of the 99th and last leaf, at the fifteenth line, in the following manner:

& letitia affeceris. Explicit Epistola Crisostimi.

A full page contains 27 lines. Bibliographers have not failed to notice the barbarous aspect of the types with which this rare book is executed. From Audiffredi, we learn that Balthazar Azzoguidi, of Bologna, reprinted this text in the year 1475; so that Seemiller was wrong in attributing to it a date somewhere about 1477. This latter bibliographer would not venture upon determining the printer, place,

and year of its execution; and seems to have been ignorant of the account of Audiffredi, who informs us that Maittaire and Orlandi had no knowledge of the present edition. *Edit. Rom.* p. 360-361: *Incunab. Typog. fasc.* 1. p. 174. *Cat. de la Valliere*, vol. i. p. 148, n°. 399; Laire; *Spec. Hist. Rom. Typog.* p. 162, note; Ejusd. *Index Librer.* vol. i. p. 118. The present is a fair clean copy, in blue morocco binding.

85. Chrysostomus. Homeliae in Evang. S. Joannem. *Printed in the Monastery of St. Eusebius, at Rome.* 1470. Folio.

The rarity and value of this book are well known to the learned in bibliography. Maittaire, *Annal. Typog.* vol. i. 287, contented himself with rather a superficial notice of it; and erroneously supposed that there had been an anterior impression of it, at Mentz, in 1468. His conjecture of G. Laver being the printer, is by no means an improbable one; as this artist, in the colophon to one of the treatises of St. Eusebius (vide post), mentions himself as dwelling, and exercising his occupation, within the monastery of the same father. Freytag, in his *Adpar. Literar.* vol. i. p. 91, has given a correct and learned account of this impression, which he calls 'rarissima, litteris romanis paullo rudioribus, chartae purissimae impressa, omnia antiquitatis indicia ante oculos ponit.' His notice of the translator, Aretinus, is worth consulting. Clement, *Bibl. Curieuse*, vol. vii. p. 93, appears to have never seen a copy of it, but commences his account in commendation of that of Freytag. His reliance upon Maittaire, respecting an earlier printed Latin version of the Homilies, has led him into error. He might have contented himself with only quoting Father Simon, who observes—'qu'il n'a rien vu de plus ancien pour ce qui regarde l'impression des Traductions Latines de S. Crysostome, que notre Edition de ses Homilies sur l'Evang. de S. Jean.' *Lettres Choisies;* vol. i. p. 113.

Audiffredi is somewhat copious, and, as usual, interesting: except that he bestows unnecessary time and labour in refuting the palpable error of Laire; who, in his *Spec. Hist. Typ. Rom.* p. 161, had conceived the preceding and present articles to form the first and second parts of the same impression: forgetting that there are 33 lines in a full page to the *present* edition, and that the body of the text is larger: to say nothing of the difference of the paper. Consult the *Edit. Rom.* p. 67. La Serna Santander is brief: *Dict. Bibliogr. Choisi;*

vol. ii. p. 299-300. It remains to subjoin a somewhat particular account of so precious a volume.

It begins on the recto of the first leaf, thus:

Aulo apostolo teste: p̄me quā scribit ad corītheos epistole. XII capitulo. Diuisiōes graꝝ sunt unus aut spiritus.

This proheme occupies nearly 1 page and a half; and will be found extracted in the *Bibl. Smith.* p. LXXXIX. appendix. On the reverse we have an alphabetical table, with numeral references; the Roman number beginning under 'Omelia. forma.' This table occupies the ensuing 12 leaves. At the end of it,

Sequuntur Rubrice libri.

Ad clarissimum uirum Cosmum medicen florentinum In Iohānis Chrisostomi cōmētarium sup Iohānis euāgelio Frācisci Aretini p̄fatio. Cōmunis fere oīm.

Iohānis Chrisostomi cōmētarii super Iohānis euāgelio prologus. Qui agonum.

The preface, or rather dedication, to Cosmo de Medici, by Aretin, follows. Towards the bottom of the first page of it, the author thus spiritedly and justly praises the memories of Popes Martin V. and Nicolas V, among those of other Popes:

'Quid enim de MARTINO QUINTO dicam: qui cum primum ad summum est pontificatum assumptus: imbecillimum et uariis casibus agitatum ecclesie statum: & diuturnum scisma: ita sedauit: ita in unum corpus redegit: ut ex maximis perturbationibus & procellis: in tranquillissimum portum: tanti gubernatoris peritia periclitanti * nauiculam appulerit? Quid ad clarissimum principem NICOLAO QUINTO defuit: cuius tempora & si breuissima, quantulacunque tamen: in hac nostra inferiori italia augusti paci contulerim? cuius ductu & auspitio ut urbs roma: ita & romana lingua renouata est. quem nisi tam repente inuida mors e medio sustulisset non minus quam Augustus urbem: e lateritia marmoream reliquisse: gloriari potuisset?'

This prefatory piece occupies 3 pages. The text of the work immediately follows at top, on the reverse of the 2d leaf from the preface.

* Corrected here ē.

According to the ancient ms. numerals of this copy, the volume contains eclv leaves, exclusively of those of the table. On the recto of the last leaf are 17 lines above the colophon; which latter is as follows.*

Omelie. lxxxvii. Beati Iohānis Chrisostomi sup̄ p̄uā gelio Iohānis Rome in. S. Eusebii monasterio scripte & diligēter correcte: Anno dn̄i. M. CCCC. LXX. die Lune. xxix. Mensis Octobris: Pōti. S. in xp̄o p̄ris ac dn̄i nostri dn̄i Pauli diuina p̄uidentia Pape secūdi: Anno eius septimo: Expliciunt.·. Deo laus.

Copies were in the Gaignat, Crevenna, and Pinelli collections: see the references in Panzer, *Annal. Typog.* vol. ii. p. 421-2. In regard to the supposed printer of this edition, it may be worth while to acquaint the reader that the noble Owner of the present most beautiful and magnificent copy, remarks that 'the types are unlike those which Laver used in the Quintus Curtius and Eutropius:' but I incline to think that the dissimilitude of the types consists only in their *size* and not *character;* the present types being *larger*, but of similar formation. This copy is splendidly bound in blue morocco; and is, in every respect, one of those grand and genuine volumes which are truly ornamental to the most costly collection.

86. CHRYSOSTOMUS. HOMILIAE IN S. MATTHÆUM. *Without Date, Place, or Printer's Name.* Folio.

Braun and Laire assign this impression to the press of Mentelin; and it must be confessed that the types bear a strong resemblance to those

* That the reader may compare the types with those of the preceding work, I subjoin a fac-simile of the latter part of the above colophon.

Anno dn̄i. M. CCCC. LXX.
die Lune. xxix. Mensis Octobris: Pōti. S. in xp̄o p̄ris
ac dn̄i nostri dn̄i Pauli diuina p̄uidentia Pape secūdi:
Anno eius septimo: Expliciunt.·. Deo laus.

which are usually attributed to the same printer. The work begins in the large lower-case letter, upon the recto of the first leaf, thus:

Intrante autem jhesu. In capharnaũ aduenit ei centurio deprecans eum et dicens. Domine puer meus iacet in domo paraliticus et male torquetur

There are 32 lines beneath: a full page contains 39 lines. The volume contains 249 leaves, according to the ms. numbering in the present copy, and ends on the recto of the last leaf, thus, at bottom:

Traductio librorꝫ Sancti Johannis crisostomi Super matheum e greco ī latinũ edita a Georio trapezoncio directaꝫ Sanctissimo presuli. Nicholao pape. v.

There is, above, an old ms. date of '1466 Argent.' similar to a date at the end of St. Austin de arte prædicandi in the Cracherode Collection. The present is a fair good copy, exhibiting paper of no ordinary quality. Consult *Notit. Hist. Lib.* pt. i. p. 4: *Index Libror.* vol. i. p. 34-5. There was no copy of it in the Pinelli Collection, as referred to by Panzer, vol. i. p. 67-8. In blue morocco.

87. CYPRIANUS. EPISTOLAE. *Printed by Sweynheym and Pannartz. Rome.* 1471.

Prefixed, is the epistle of the Bishop of Aleria, beginning thus:

Io. An. Episcopi Alerien̄. ad Paulum. II. Venetum Pon. Max. in epistolas Diui Cypriani. Epistola.

It is justly observed by Audiffredi that, from the tenor of this prefatory epistle, it appears that the present work was finished before the Latin Bible of 1471, on account of the want of paper of a sufficient size for the completion of this latter publication. ['quoniam *carta maior* illos defecerat: nec officinæ eorum uacarent: quod nunquam fit absque ingenti artis dispendio: aliquod minoris voluminis opus illis commodum expedirem.' are the editor's own words.] The Epistle of the Bishop of Aleria occupies three pages and a half. A table follows, ending on the reverse of the 3d leaf, or 6th page from the beginning. On the recto of the 4th leaf,

Incipiunt epistole Cecilii Cypriani ad Cornelium Papam. Et prima de confessione. feliciter.

There are 35 lines beneath; a full page occupies 38 lines. For the first 15 pages the last lines are the same as those in the subsequent impression, except that the contractions vary. On the recto of the 184th leaf, from the beginning of the editorial epistle, there is the usual metrical colophon (see p. 20 ante), with the date subjoined thus:

M. CCCC. LXXI.

This is considered to be the FIRST EDITION of St. Cyprian's Epistles, and was printed from an ancient MS. of them discovered at Paris. Consult the brief but valuable notice in Audiffredi's *Edit. Rom.* p. 72; where Laire is rather severely chastised; and where, in opposition to the supposed dearth of copies of this edition at Rome (as stated by Laire), Audiffredi makes mention of six copies. It was in the Gaignat, Valliere, Pinelli, and Crevenna Collections. The present is a fair copy, slightly wormed, and bound in red morocco.

88. CYPRIANUS. EPISTOLAE. *Printed by Vindelin Spire. Venice.* 1471. Folio.

It is now allowed that the present edition is subsequent* to the preceding one; being, in fact, a copy of it; with the exception of the errata, which are here amended. Consult Maittaire, *Annal. Typog.* vol. i. p. 301. Panzer tells us that another (supposed) Venetian edition of this date, mentioned by Saubert, Beughem, and La Caille, is merely suppositious; as Chevillier has properly noticed. The present impression commences with a table, on the reverse of the first leaf, which ends on the reverse of the second, at the seventh line. On the recto of the ensuing leaf:

Incipiunt epistolę Cecilii Cypriani ad Cornelium Papam. Et prima de confessione. feliciter.

Beneath, are 35 lines. A full page contains 38 lines. On the reverse of the last leaf,

Loquitur lector ad Vindelinum Spirensem Artificem qui Epistolas Beati Cipriani reddit in lucem.
M. CCCC. LXXI.

* In the *Bibl. Smith.* p. CXL. it is erroneously called 'Editio omnium prima.'

According to some ancient ms. numerals, this edition contains 180 leaves, exclusively of the table. The reader may consult the numerous authorities referred to in Panzer, *Annal. Typog.* vol. iii. p. 71. This impression presents a more beautiful specimen of ancient printing to the eye of the typographical antiquary, than the preceding one; and the present is a fair copy of it, with a sufficient amplitude of margin. Bound in blue morocco.

89. EUSEBIUS. PRÆPARATIO EVANGELICA. LATINE. 1473. Folio.

This is the second, but a very rare, edition of the translation of this celebrated Greek work: the first impression having appeared at Venice in 1470, from the press of Jenson. See Mr. Beloe's *Anecdotes of Literature*, &c. vol. iv. p. 182. This impression is printed in long lines, in a tolerably good Roman type, and begins thus:

VSEBIVM Pamphili de euangelica præpatione
latinū ex græco beatissime pater iussu tuo effeci.
Nam quom eum uirum tū eloquentia: tū multa
rerum peritia: & īgenii mirabili flumīe ex his quæ
&c. &c. &c.

There are 34 lines in this page; but a full page contains 37 lines. On the reverse of the 149th and last leaf, we read as follows:

Artis hic: & fidei splendet mirabile numen:
Quod fama auctores: auget honore deos.
Quid magis artificem peteret Dux: christus: & auctor!
Tres facit æternos ingeniosa manus.
. M. CCCC. LXXIII.
. Leonhardus Aurl.

Bibliographers have exercised their ingenuity respecting the person whose name is here so enigmatically subjoined: whether he be the editor, the corrector of the press, or the printer of the work. Panzer justly says, that the types resemble those of an edition of Cicero's Orations of

1472, printed by Adam de Ambergau; and thinks, with great probability, that Leonard Aurl was either the editor or corrector of the press—in the same manner as the name of Ludovicus Carbo appears as corrector, in an impression of Cicero's Orations printed by Valdarfer, A. D. 1471; for which, vide post. I conclude, therefore, that Adam de Ambergau printed this work; and that Braun might have spared himself the shrewd interrogatory whether Aurl was the printer of any other book? Maittaire says, that the above verses are the same as four of those printed in Jenson's edition. I have consulted all the authorities referred to by Panzer, *Annal. Typog.* vol. iii. p. 98-9. The compiler of the Crevenna catalogue has properly corrected Morelli for saying a full page contains 39 lines: see before. The present is a beautiful copy, splendidly bound in blue morocco.

90. Hieronymus. Tractatus et Epistolae. *Printed by Sweynheym and Pannartz. Rome.* 1468. Folio. 2 vols.

These volumes are considered by Audiffredi as the first two of an edition of 1470; which he explains under the latter year. The first of these volumes begins on the recto of the first leaf, thus:

[S] Acrosanctam romanam ecclesiam: cuius omnipotens deus: ad temporum nostrorū felicitatem: tibi pater beatissime Paule secunde: pontificū misericordissime: sancta dedit gubernacula; hanc habuisse consuetudinem a patribus accepimus ut preciosissimā librorū supellectilem diligenter semp exqreret: diligētius uero cōgregatā: cura bibliothecario īiūcta cōseruaret.

&c. &c. &c.

This epistle ends, as Audiffredi rightly remarks, with

seruulo tuo satis sunt pedum oscula beatorum

Then follows a table, shewing the reader the contents of the first volume; from the commencement of which we observe that there are only cxxi of St. Jerom's Epistles. This table concludes on the recto of fol. v, with a discourse of Peter Paul Virgerus in praise of St. Jerom;

which occupies, in the whole, 8 pages; terminating on the recto of fol. 9: the reverse is blank. The text of St. Jerom begins on the recto of fol. x, and ends at bottom of the recto of the last leaf with

regnat in secula seculoꝝ amen.

having no designation of colophon subjoined.

The second volume begins on the recto of the first leaf, thus:

N te omia munerū oim largitori deo ac sanctis eius: secundo loco tibi pater beatissime Paule. II. Pont. Max. studia mea iam dudum dedicaui. &c. &c. &c.

After 8 leaves of introductory and tabular matter, the work begins on the recto of the 9th leaf; and concludes on the recto of the last leaf, with the following colophon, printed in four lines—of which Audiffredi has given an exact lineal copy:

Eusebii Hieronymi doctoris eximii secūdum epistolarum explicit uolumen. anno christi. M.CCCC.LXVIII. Indictione prima. die uero. xiii. mensis decembris. Pontifice maximo Paulo regnante secūdo. anno eius quinto.
Rome in domo magnifici uiri Petri de Maximo.

A full page contains 46 lines. It is justly observed in the *Bibl. Crevenn.* vol. i. p. 101-2, n°. 456, that this colophon is more correctly given by Audiffredi, *Edit. Rom.* p. 12, than in the *Cat. de la Valliere,* vol. i. p. 158. Laire is severely handled by Audiffredi. The present is a fine copy of a work printed in the usual style of magnificence of the earliest Roman Press. It is bound in russia. A fine copy was in the library of the late Bishop of Ely.

91. Hieronymus. Tractatus et Epistolae. *Without Date, Place, or Name of Printer.* Folio. 2 vols.

This edition, of which it is to be regretted that there is only the first volume in this Collection, has given rise to some little smartness of controversy among bibliographers. We will first describe it rather particularly. It is printed in a small Roman type, in double columns, beginning thus on the recto of the first leaf:

EATI Hierony
mi epistolas ad eru
ditionem christianā
pernecessarias rez
ac materiarum uari
etate confusas & si
ne ullo orde descriptas agnoui
mus Illas nanq; prout sors tulerat

The table, of which the preceding is the commencement, occupies the first 6 leaves. On the recto of the 7th, about 3 inches and ¼ from the top of the second column, the first column begins thus:

IHI Q VIDEM FIDELIS
SIME. PAPA. LAURENti
ad scribendū animus nō est tam
cupidus quā nec idoneus scien-
&c. &c. &c.

Audiffredi, at the end of his *Edit. Rom.* has given a tolerably good fac-simile of these and the three succeeding lines. A full page of the text contains 50 lines. Within 14 leaves of the conclusion, on the reverse of the first column, half way down, we have

FINIS PRIME PARTIS

Then begins, on the recto of the ensuing leaf, an address of Mathias Palmierus to Pope Paul II.: prefixed to the address of Aristeas concerning the Septuagint version; translated from the Greek into Latin by Palmierus.

This piece concludes on the rev. of the 14th leaf from its commencement, and on the last leaf of the volume.

Finis aristee ad philocratem fratrē
de interpretatione lxx interpretū p
Mathiam palmierum pisanum E
greco in latinum uersi . : : . : :

Then a column beginning ' [T]Heodorus Lelius' and ending, ' cernere licet.'

It happens, that, at the termination of the second volume, which is at present wanting in this Library, there are the following words :

FINIS SECVNDI VOLVMINIS EPISTOLARUM BEATISSIMI HIERONYMI.

VERITAS VINCIT

JA. RV.

The question is, for what printer (or perhaps editor) are these two last enigmatical words intended to stand? Maittaire, *Annal. Typog.* vol. i. 755, without assigning any reason, considers them as intending to designate JACOBUS RVBENS as printer of the edition. On the other hand, De Bure, in the *Cat. de la Valliere*, vol. i. p. 160, is of opinion that Ulric Han was the printer of the volumes. Audiffredi, by a sort of strained inference, not usual with him, thinks that the latter abbreviation 'RV.' is designed for Ruesinger, or Russinger; but, as Panzer justly remarks, how can 'JA.' stand for 'SEXTUS,' which was Russinger's, or more properly Reusinger's, christian name? After ridiculing the idea of the work being executed by Rubens, Panzer refers us to Schoenemann; who, in a long and sensible account of the edition, agrees with De Bure in assigning the edition to the press of Ulric Han; who executed the 'Tusculanæ Quæstiones' and the 'De Oratore' of Cicero in the same character. A. D. 1468-9. See *Bibl. Patr. Latinor.* vol. i. p. 483; and Panzer's *Annal. Typog.* vol. iv. p. 139. Yet I apprehend the type to bear a stronger resemblance to the first edition of Aurelius Victor, (vide post) to which the name of Reusinger is expressly subjoined as the printer. In the *Bibl. Smith.* p. CCXXII. there was only the first volume of this edition, called 'forsitan Editio Princeps'-with the first page illuminated like the present copy; which is in fine

condition, and was procured at Mr. Cuthell's for the trifling sum of 1*l.* 1*s.* The paper is of an exquisite tone and texture.

This edition is, in all probability, posterior to the one before described: but the supposed Mentelin edition of 146$\frac{5}{9}$, which Laire has so particularly noticed, and which has also 50 lines in a full column, may claim precedence of either. According to the *Index Libror.* vol. i. p. 41-2, there was the date of 1469 stamped upon the cover of the binding of the Cardinal de Lomenie's copy, which was sold for 1199 livres. La Serna Santander, *Dict. Bibl. Choisi*, vol. iii. p. 14-15, takes his account entirely from Laire. De Murr is very brief; just noticing the similarity of the types to the Strasburg Bible of 1466: *Mem. Bibl. Norimb.* vol. ii. p. 326. The present copy is bound in brown calf, with gilt leaves.

92. Lactantius. Adversus Gentes. De Ira Dei, &c. *Printed in the Monastery at Subiaco.* 1465. Folio.

The late Count Reviczky, in his ms. addenda towards a new edition of the Catalogue of his Books, commenced his account of this singularly interesting volume in the following animated manner:—'Cum nullus pene sit liber qui post pauca per Germaniam in ipsis Typographiæ primordiis edita specimina, potioribus antiquitatis, elegantiæ, et raritatis, dotibus antecellat, sitque unus qui agmen ducit omnium reliquarum editionum,' &c. He further remarks, that in the time of De Bure there existed but one copy of it in France, which was successively in the collections of De Cotte and De Boze. This copy, being imperfect, was inaccurately described in the *Bibliogr. Instructive;* and even in the *Cat. de la Valliere*, vol. i. p. 153, vol. iv. *Addit.* p. 18, there is such an account of it as shews that the copy there described was not complete.

Audiffredi, as was to be expected, commences his invaluable work of the *Editions of the XVth Century printed at Rome*, with a long, particular, and accurate account of this beautiful volume; condemning, at the opening of it, the deficiencies and omissions of Laire in his *Spec. Hist. Typog. Rom.* p. 85, 123: where, however, the fac-simile of the Subiaco types (however far from being accurate) is preferable to the fac-simile exhibited by Audiffredi himself. Schoenemann, *Bibl. Patr. Lat.* vol. i. p. 183, contents himself with the authority of Audiffredi. Panzer

tells us that Buneman (edit. Lactant. 1739, 8vo. præf.) gives some various readings from this impression: *Annal. Typog.* vol. ii. 405. Maire, in his *Index Libror.*; vol. i. p. 61, refers only to the Valliere catalogue, and to the *Esprit des Journaux* for 1780; which latter account is, I believe, written by the Abbé Mercier de St. Léger. Freytag, his *Adpar. Litterar.* has a valuable notice of it: see the note at p. 208.

It remains to give a particular description of a book so dear to the lovers of ancient printing. The text begins thus, at top of the recto of the first leaf:

Lactantii Firmiani de diuinis institutiōibus
aduersus gentes rubrice p̄mi libri incipiūt.

There are 33 lines beneath. The table comprehends 9 leaves. The 10th leaf is entirely blank. On the recto of the 11th, at top, begins the table of errata, with the following prefix:

Lactantii firmiani errata q̄bus ip̄e deceptus est. per fatrē
Antoniū Randensem theologum collecta et exarata sunt.

This table occupies two leaves, and is often wanting. On the recto of the ensuing, and 13th leaf, the work begins thus:

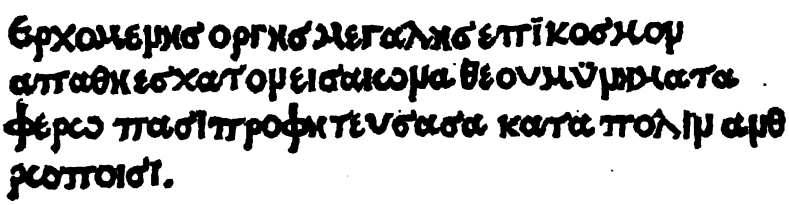
AGNO & excellēti īgenio uiri quom se doctrinę pe-
nitus dedidissent: quicquid laboris poterat impendi:
contemtis omnibus publicis & priuatis actionibus:
ad inquirēdę ueritatis studiū se contulerūt: existima-

The first six lines are indented, and the page contains but 32 lines. A full page contains 36 lines. On the reverse of the 156th leaf, the work 'Against the Gentiles' ends according to the ensuing fac-simile; except that, for the sake of affixing the name of the place where the volume was printed, I have subjoined the last line from the colophon, as subsequently specified:

Diuinarū institutionū aduersus gentes Lactantii
Firmiani liber septimus atq; ultimus explicit Et
sequitur eiusdem liber de ira dei ad Donatum.

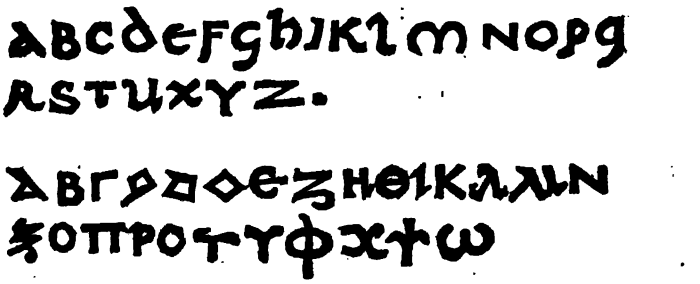
In uenerabili monasterio Sublacensi.

I shall next present the reader with a fac-simile of the GREEK TYPES in this celebrated work; reducing a line and a half of the original into the following form.* It is perhaps a little too boldly cut.



On the reverse of fol. 184, (ms. numerals) at bottom, is the following colophon; which Audiffredi has faithfully printed, and which, in the original, occupies fives lines.

* In Montfaucon's *Diarium Italicum*, p. 409, mention is made of a very extraordinary MS. of Lactantius, upon vellum; which, as it gives a specimen of the Greek character in uncial or capital letters, I shall subjoin Montfaucon's account and fac-simile of it. 'LACTANTII Codex membranaceus vetustissimus, charactere uniciali, egregiis notis. Ibi loca Græcè bene multa adferuntur, accuratissime descripta, præter Latinorum codicum morem, ubi Græca misere fœdata comparent. Codex est VI. vel. VII. sæculi. Vellem sane Lactantium ad hujusmodi codicem emendatum: ejus quippe nullus ut æstimo hactenus fuit usus. Alphabeta Græcè et Latinè, ut ibidem extant hic adferimus.



δίλτα, tribus modis exprimitur, ut vides in alphabeto Græco.' Thus far Montfaucon; who mentions this extraordinary MS. as being in a library at Bologna ('Bibliotheca S. Salvatoris Bononiæ'). This MS. is the more interesting, as it is probably the last of those of Lactantius which is written in capital letters: since Mr. Astle leads us to infer that, after the VIIth century, the Greeks ceased to write in capital letters: *Origin and Progress of Writing*, p. 70, edit. 1803. It is worth briefly noticing that Montfaucon has erroneously supposed the above printed work to be of the date of 1461.

Lactantii Firmiani de diuinis institutionibus aduersus gentes libri septem. necnō eiusdē ad Donatū de ira dei liber unus. unacū libro de opificio hoīs ad Demetrianū finiunt. Sub āno dñi. M.CCCC.LXV. Pontificatus Pauli papē. ii. annō eius secūdo. Indictiōe. xiii. die uero aūpenultīa mensis Octobris. In uenerabili monasterio Sublacensi. Deo gratias.

In regard to the delicate type with which this, and the other two books, (vide ante, p. 168, and post) printed in the SUBLACENSIAN MONASTERY,* are executed, it is a pity that we know not of other per-

* Palmer, to whom no intelligent bibliographer can be very partial, happens to be here deserving of a brief quotation:

'THE MONASTERY OF SUBIACO.

The next place, that we know of, which signalized itself in the art of printing, is the monastery of Subiaco, in Latin, Monasterium Sublacense, in the territories of Campania, in the kingdom of Naples, and subject to the Pope: the monks of which are of the *Benedictin* order, and very rich; having the lordship of no less than fourteen castles. Here the art was introduced so soon, that in the year 1465, there was published an edition of LACTANTIUS's Institutions, in folio, so correct and elegant, and in such a beautiful roman character, that nothing seems wanting but the name of the printer. What is still more surprising is, that Lactantius's quotations from the Greek authors are printed in a very neat Greek letter, and extremely like that which the first printers of Rome, Conrad Sweynheym and Arnold Pannartz, became noted for. This induced Father Orlandi to think it was one of the first essays, which those two Germans made in that convent, before they went to Rome;' &c. But here it may be prudent to stop; except that it is subsequently observed that 'This scarce and curious edition is mentioned by Montfaucon in his Diarium Italicum, p. 255, who has given it an earlier date, viz. 1461; but the mistake arises from the last figures being imperfectly printed.' *General History of Printing*, p. 120. Palmer 'knew nothing of any other impression which came from that monastery's press.' *Ibid.*

In regard to the evidence that this work is absolutely printed by Sweynheym and Pannartz, the late Bishop of Ely, in a short but full note, taken chiefly from Meerman, has collected five respectable authorities in support of it; except that the authority of the preface of Adam's edition of 1471, seems to be dubious, as no such preface is to be found in Lord Spencer's copy of this latter edition, nor does Panzer, III. p. 89, IV. p. 428, mention a preface in his description of the same. The list of Sweynheym and Pannartz (vide p. 180, ante) is of itself decisive; even without the Chronicle of 1474, printed by Ph. de Lignamine—where these German artists are said to have first exercised printing in Italy; but as Lord Spencer himself very justly remarks: 'There is another argument for believing that the Sublacensian Lactantius was printed by Sweynheym and Pannartz, to be drawn from their preface to their edition of Lactantius in 1470; in which there is the

formances from the same press. What has become of a fount of letter so elegant and pleasing?—and why Sweynheym and Pannartz did not think proper to carry with them, to Rome, a set of characters in every respect so much superior to that which they themselves used?—are points, rather connected with typographical than bibliographical researches. Yet we may be permitted to express our curiosity concerning them, and to hope that a future day may bring to light some interesting details upon the subject. The present is a beautiful copy, bound in red morocco, with elegant ancient illuminations. From a ms. note of Count Reviczky, it appears to have been the Abbé Glesquiere's; and the 'only perfect one known out of Italy.' Our own country may boast of a copy of it being in each of the following libraries: Royal; Blenheim; Merly; (Mr. Willet;) Pembroke; Duke of Devonshire's; British Museum; the late Bishop of Ely's; and Sir Mark Masterman Sykes's.

following passage: 'Sumant igitur studiosi abs te hoc tempore per nostros ingenuos opifices Lactantium Firmianum *semel ab iis iterumque impressum prius:* nonnullis in locis profecto veriorem.' There being no other editions of Lactantius prior to 1470 known, excepting that of 1465 and that of 1468, the latter of which has the names of these printers, it seems to follow that the former must have been printed by them.'

The authority of Freytag has been slightly alluded to. After quoting Maittaire's eulogy of the beauty and exactness of the type (which Palmer seems to have borrowed), Freytag proceeds thus: 'Ab opificibus Germanis, qui artem typographicam ex Germania primum in vrbem transtulerunt romanam, editionem excusam esse existimat eminentissimus Princeps Angel. Maria. R. E. Cardinalis Quirinus *in Vindiciis*, &c. edit Romæ, 1740, 4to. cap. 1. p. XV. cum ad SUBLACENSE MONASTERIUM, ob hospitalitatem monachorum teutonicorum, quos eo tempore, monasterium illud incoluisse, deprehendi eminentissimus Princeps, diuerterent, priusquam Romam concederent. Conf. *Appendix*, &c. vbi etiam aliæ Lactantii editiones vetustiores et rariores, ita quidem adcurate, ut nihil possit supra, describuntur.' *Adpar. Litterar.*; vol. i. p. 853-4. In regard to the ancient manners and customs of the town and monastery of Subiaco, let the curious reader peruse with attention the copious and very interesting note relating to Paul the Second's reception there, by Cardinal Turrecremata, in Quirini's *Optimor. Scriptor. Edit.* p. 74-5-6. Montfaucon has also a pleasant description of this monastery. *Diarium Italicum*, p. 338. Mr. Beloe has a brief notice of the establishment of the Subiaco press; and thinks, with good reason, that the German artists were solicited by the Pope himself to remove to Rome. *Anecdotes of Literature and Scarce Books*; vol. iv. p. 146-9. Yet the reader may consult Meerman, vol. ii. p. 252, upon the cause of this removal; as well as La Serna Santander, vol. i. p. 134-6.

93. LACTANTIUS. OPERA *Printed by Sweynheym and Pannartz. Rome.* 1468. Folio.

Although of less rarity than the preceding impression, this edition is not only scarce but of greater intrinsic value; inasmuch as it supplies many *lacunæ* of the former one, especially in the passages from Greek authors. There are also many errors corrected. It begins on the recto of the first leaf, thus:

> Lactantii Firmiani de diuinis institutoībus aduersus gentes rubrice primi libri incipūt.

Beneath are 35 lines; but a full page comprehends 38 lines. On the recto of fol. VII. there is a copious Greek* extract. The first 9 leaves contain a table of chapters; these are followed by two leaves of errata collected by Anthony Raudensis, which are terminated by 8 verses of Brother Adam against the said Anthony.† On the recto of the ensuing and 12th leaf, the text begins: we have here 'cū,' which, in the preceding impression, is 'quom:' only 34 lines are in this page. The heads of the chapters are uniformly printed; whereas, in the Subiaco

* Whatever may be the *apparent* similitude between the GREEK TYPES of the present and the preceding edition, it is not, in fact, the *same fount* of letter. The 'η' in the former is 'η' in the above; and the σιγμα materially varies. In the Roman edition the type wears a sharper face.

† These verses, which Audiffredi has not thought of sufficient consequence to extract, are correctly given by Mittarelli in the *Bibl. Cod. MSS. Venet. Murian, App. Libr. Sec. XV.* col. 234; and may find a place in the present note. They are copied from the above impression.

> Hic male corripuit stolidis Antonius ausis
> Auctorem: in uariis causa piandi locis.
> Non erat in tenebris errantis imaginis astrum
> Dicere: uel nitidum luce carere iubar.
> Denique cum sancte ecclesie pia lumina: constet
> Obsequio: ex tanto conticuisse uiro.
> Tu uero eloquio lingua interdicta latino:
> I cubitum: nam te pensitat eleborum.

They are also given by Quirini, *De Opt. Scriptor. Edition.* p. 78, who adds;

'Antonium hunc Raudensem, humili loco in Insubria natum, commendat Wadingus de Scriptor. Ord. Minor. præsertim ex ea Lactantii Operum emendatione.' A more particular account of Antonius Raudensis will be found in Schelhorn's *Amœnitates Literariæ;* vol. i. p. 316: Mr. Beloe has also a brief notice of him: *Anecdotes of Literature,* &c. vol. iv. p. 190.

edition, they are omitted;—to be supplied by the rubricator. On the rècto of fol. 204, begins

St locus in primo felix oriente remotus
Qua patet eterni maxima porta poli.

the whole of which verses occupy 4 leaves. On the reverse of the 4th, is the following colophon.

Hoc Conradus opus suueynheym ordine miro
Arnoldusq; simul pannarts una ede colendi
Gente theotonica; rome expediere sodales.
In domo Petri de Maximo. M.CCCC.LXVIII.

Copies of this edition were in the Gaignat, La Valliere, Pinelli, and Crevenna collections. See Panzer, *Annal. Typog.* vol. ii. p. 407-8: but particularly Audiffredi, *Edit. Rom.* p. 10. The present copy is bound in calf, gilt leaves, with a red morocco back. A copy was also in the Bishop of Ely's collection.

94. Lactantius. Opera. *Printed by Sweynheym and Pannartz. Rome.* 1470. Folio.

More correct than either of the two preceding editions, is the one of which a description is now presented to the reader. Audiffredi, *Edit. Rom.* p. 58-60, has given a list of a few of its variations from the readings of the preceding impressions; from which, it appears that its episcopal editor, the Bishop of Aleria, has not boasted without reason of its superior accuracy. The dedicatory Epistle of the Bishop is on the recto of the first leaf, and bears date M.CCCC.LXX: the reader may see it extracted in the *Optimor. Scriptor. Edit.* p. 79, of Cardinal Quirini, edit. Schelhorn, 1761, 4to. This epistle, as has been already observed, proves that the works of Lactantius had been more than once before printed by Sweynheym and Pannartz: see the note at page 207, ante.

The table begins on the reverse of the first leaf; preceded by the editorial epistle of the Bp. of Aleria to Paul II. The head of the first chapter, beginning on the 13th leaf, is here printed in 4 lines; different from the edition of 1468. A full page contains 38 lines. The volume contains 210 leaves, exclusively of those of the table. On the recto of the 222nd, from the beginning, at bottom, are the well known

verses, commencing with 'Aspicis illustris:' vide p. 20, ante; and Audiffredi *ibid.* Subjoined, is the date

.M.CCCC.LXX.

Consult the authorities in Panzer, *Annal. Typog;* vol. ii. p. 419, 420; where however the copy in the Magliabechi collection is forgotten to be referred to. *Bibl. Magliab.* vol. ii. col. 42-3: Audiffredi is principally quoted. The present copy is bound in red morocco, and was formerly in the Crevenna Collection. It is in sound condition, although apparently cropt.

95. LACTANTIUS. OPERA. *Printed at Venice.* 1471. Folio.

This edition, from the time of Schelhorn to the present day, has given rise to a good deal of discussion respecting the name of its supposed printer. After a careful examination of what Audiffredi, De Bure, and Braun, have said upon the subject, I incline to the opinion of Fossi, in the *Bibl. Magliabech.* vol. ii. col. 43-4; in which it is observed that the word 'Adam' subjoined to the colophon, is intended neither for Adam Rot the Roman printer, nor for Adam de Ambergau the Venetian printer, but for 'Adam Montaltus Genuensis;' whom Laire and Braun have hastily called Antony, and who was the author of the verses against Antonius Raudensis. Fossi's further observations are corroborative of this conclusion; and he might have quoted the instance of 'Leonardus Aurl,' subjoined to the edition of Eusebius's Præparatio Evangelica, as not designative of the printer of the edition. Vide p. 199. ante. It remains to describe the volume.

On the recto of the first leaf, which is here tastefully illuminated, we read,

Lactantii Firmiani de diuinis institutionibus aduersus gentes. Rubricæ primi libri incipiūt.

There are 35 lines beneath: a full page containing 38 lines. A table of eleven leaves precedes the text; concluding with the Anti-Raudensian verses as before mentioned. On the recto of the 12th leaf begins the text, without any prefix by way of title. On the recto of fol. 206, exclusively of the table, begin the verses 'Est locus,' as in the

first Roman edition. At bottom of fol. 206, rev., are the following concluding verses.

Arguit hic hominum sectas lactantius omnes
Septeno falsas codice uera docens.
Siue deum tangat: turbato lumine cernens
Ira furor: gemino pernotat inde libro.
Et uolucrum uersu phoenix cōprehendit̃ una:
Quæ nostro nūq̃ pascitur alma solo.
Hincq; redemptoris nostri non carmina desunt:
Quæ positum e tumulo dulce canendo uocant.
Presserat hunc primo mundi caput inclyta roma.
Post regina premit quippe colenda maris.

M.CCCC.LXXI. Adam.

Consult Schelhorn's *Amœnitates Literariæ*; vol. i. p. 312-317; where a very good character is given of the purity of the text: and where we are told that Fabricius, Walchius, Bunęman, and Maittaire, were all unacquainted with the impression. Braun observes, on the testimony of Schelhorn, that Buneman searched forty catalogues for it in vain; and was at last compelled to purchase a copy of it at the Hague for 50 florins: he refers to Buneman's Catalog. Suor. Mss. et Libr. Rar. p. 14. See Braun's *Notit. Hist. Lit.* pt. i. p. 134: whose words are quoted by Fossi. Consult also Panzer; vol. iii. p. 83. Mr. Beloe has noticed this curious impression: *Anecdotes*, &c. vol. iv. p. 191. The present copy, which may be called a fine one, is bound in old blue morocco. In the Blenheim Library there is a copy of it UPON VELLUM.

96. LACTANTIUS. OPERA. *Printed by Vindelin Spira. Venice.* 1472. Folio.

On the recto of the first leaf we read

Lactantii Firmiani de diuinis institutionibus aduersus gentes. Rubricę primi libri.

Beneath are 38 lines; but a full page contains 41 lines. The table

comprehends 11 leaves: concluding with the Anti-Raudensian verses. The reverse of the 11th leaf is blank. On the recto of the 12th

Quomodo legendi sint libri lactantii.

having 39 lines beneath. At bottom of this admonition, on the ensuing page, we have the testimony of L. Aretin, given to Constantia the wife of Alexander Sforza, in praise of Lactantius—'whose books, he concludes, by beseeching her to read, if she have any regard for literature.' On the recto of the ensuing leaf the text begins with the usual prefix of four lines at top. This page is here illuminated, but clumsily. The margins are filled with ms. notes. At bottom of fol. 191, rev. the work ends

Domino Iesu Gratias.

Then follows, on the ensuing and three subsequent leaves, the usual verses. 'Est locus in primo, &c.' On the reverse of fol. 195 is the following date,

M.CCCC.LXXII.

above the same verses which the reader has had extracted in the account of the preceding edition; but to which are here subjoined the following two additional ones:

Impressum formis iustoq; nitore coruscans
Hoc Vindelinus condidit artis opus.

Copies of this beatifully printed edition* were in the Gaignat, Askew, Valliere, Pinelli, and Crevenna collections: consult Panzer,

* I subjoin a few various readings, noticed from the ancient corrections in the margin of this copy, between the present and the Roman impression of 1470.'

Edit. Spira.	Edit. Pannartz.
fol. 1. rev. of text. line 13.	
'Quod'	properly 'Quot'
7. rect. line 27	fol. 12 from beginning
'absentibus'	properly 'absentis'
line 32 'solo'	properly 'sole'
fol. 9. line	fol. 13. line 19.

in both 'patriam' is corruptly printed for 'patientiam'. — in the following leaf, rect.—'exigunt' and 'exigatur'—corruptly in both—for 'evigunt' and 'evigatur.'

32. rev. line 7. 36 rev. line 2

'anidas fauces' for 'horridas fauces' in both.

38. rect. line 3. 36. rev. last line but 2

'includis'—in both—for 'inclusis.'

34. rect. line 7. 37. rev. last line.

'defensione'—in both—for 'defectione.'

Annal. Typog. vol. iii. 84. The present copy, which wants the Nephythomon, or Epitome Divinarum Institutionum (according to Audiffredi, and Schelhorn, *Edit. Rom.* p. 59 : *Amœnitat. Litterar.* vol. iii. 124), is neatly bound in red spotted calf, gilt leaves, by Mouillie. It has too many marginal annotations, and is rather cropt. In the library of the Duke of Devonshire there is a copy of this edition, which contains the desiderata here noticed.

97. Lactantius. De Divinis Institutionibus Libri vii. *Printed by Ulric Han and Simon Nicolas de Luca. Rome.* 1474. Folio.

The volume opens with the prefatory letter of the Bishop of Aleria, commencing thus:

Iohannis Andreę Episcopi Alerien̄ ad Paulum II. Venetum Pont. Max. epistola.

This epistle fills the first page. It is precisely the same as that which is prefixed to the Roman edition of 1470, and is thus dated at bottom:

M.CCCC. LXX. Pōtificatus tui floridissimi Anno Sexto.

A table of twelve leaves immediately follows, beginning on the reverse of the first. This edition was superintended by Angelus Cneus Sabinus, Poet Laureat; whose short epistle to P. D. Bishop of Brescia, and the Pope's Vicar, is prefixed to the text. An extract from it is given by Audiffredi; but the reader may not object to know that the Editor concludes by telling his patron that 'he may probably carry his beloved Lactantius into public places of resort, as Cato did Homer, or some other author into the Senate;'—'ut nullum tempus optimis studiis uacuū esset.' The work begins on the recto of the ensuing leaf, having the titular prefix at bottom of this epistle. A full page contains 37 lines. On the reverse of fol. 255, at bottom, is the colophon in 10 lines, as given in the *Cat. de la Valliere*, and by Audiffredi; and from which it does not seem material to extract more than the following:

consumatum. per Vdalricū Gallum Alamanū & Symonē Nicolai de Luca. Anno domini. MCCCCLXXIIII. Die uero. XII. mensis Februarii. Pontificatu uero Sixti diuīa prouidentia Papę q̄uarti anno eius tertio.

On the recto of the ensuing leaf is 'Registrum huius libri'; which, as the compiler of the Crevenna Catalogue has well observed, has escaped Audiffredi. This edition does not contain the Nephythomon, but it is rare and sought after; and, in some places, according to editorial promise, it corrects the errors of preceding ones. The paper is of a firm though delicate texture; and the type is large and legible. The reader may consult the *Edit. Rom.* p. 150; *Cat. de la Valliere*, vol. i. p. 154, n°. 418; *Bibl. Crevenn.* vol. i. p. 94, n°. 417 ('Superbe exemplaire') and Laire's *Index Librar.* vol. i. p. 341. The present copy is clean and elegant, but has been washed. Bound in blue morocco, with silk insides, by Bozerian.

98. LACTANTIUS. DE DIVINIS INSTITUTIONIBUS LIBRI VII. *Printed by Andreas De Paltasichis and Boninus de Boninis. Venice.* 1478. Folio.

The table begins on the recto of the first leaf, a ii, and occupies 9 leaves. On the recto of the 10th, sign. b, the work begins. The first set of signatures extends to '&'; concluding on the reverse of the VIIII th leaf of the same; upon which begins the Nephythomon. On the recto of the following leaf begins the signature ℞; which, like every preceding one, except the first and last, comprehends eight leaves; ending thus, on the recto of the 8th:

Lactantii Firmiani Ephythomon tractatus finit.

Hoc opus impresserunt Veneciis Magister Andreas de paltasichis catarensis & Boninus de boninis socii: Regnante inclito ac serenissimo principe domino Ioanne mocenigo dei gratia Venetiarum duce

M. CCCC. LXXVIII. xii. marcii.

Then the usual verses, ending with 'Post Regina:' see p. 212. On the reverse, the Register. Panzer, vol. iii. p. 141, has referred to numerous authorities, not necessary here to be repeated. The edition is only desirable as a specimen of the type of the printer; which, it must be confessed, is round and legible. The present copy is bound in calf, with gilt leaves.

99. S. Leo. Papa. Sermones et Epistolae. *Printed by Sweynheym and Pannartz. Rome.* 1470.

This is considered to be the FIRST EDITION of the Sermons and Epistles of Pope Leo; and according to the prefatory epistle of the Bishop of Aleria, as Audiffredi has remarked, it would appear to have been published and presented to the Pope before the 22d of April, 1470: so that it is an earlier production than the Lactantius of the same year. Cardinal Quirini never saw a copy of it; 'which is somewhat surprising,' says Audiffredi, 'as it is not so very rare.' It contains XCII Discourses, and V Epistles; which are as many as are contained in any of the ancient editions. On the recto of the last leaf is the usual metrical colophon of these printers; having the two latter verses as follow—

Petrus cum fratre Francisco Maximus ambo
Huic operi aptatam contribuere domum
. M. CCCC. LXX.

Audiffredi mentions having seen four copies of this edition; the first two of which were beautiful, and illuminated. *Edit. Rom.* p. 57. It was in the Gaignat and La Valliere Collections. See Maittaire, *Annal. Typog.* vol. i. p. 287; where there is an erroneous note from La Caille concerning an edition of Cologne of this date. The present is a fair clean copy, bound in red morocco.

100. S. Leo. Papa. Sermones et Epistolae. *Without Date or Printer's Name.* Folio.

It is not yet settled who was the printer of the present rare impression; although it seems to be agreed that it was executed in the same year in which the preceding one was published, and was yet posterior to it. Panzer says that Audiffredi *(Edit. Rom. 47)* attributes it to Philip de Lignamine; but I find no such conclusion in the place here referred to. Panzer himself notices the similarity of the types to those of the Lactantius of 1474, by Ulric Han (vide p. 214 ante), and the Abbé Laire, in his *Index Libror.* vol. i. p. 149, 150, observes upon

the resemblance of the printing to the Quintilian and Suetonius of 1470, by Ulric Han. There is, no doubt, a material conformity between the typography of the present work and the Lactantius of 1474; but I observe that the capital N, C, and Q, are sometimes different. This was the edition concerning which there was so stubborn a controversy between De Bure and the Abbé Mercier de St. Léger.

We may briefly observe, that the text is preceded by three 3 leaves; the first of which has the prefatory epistle of the Bishop of Aleria, and the others the rubrics, or the index to the Sermons and Epistles. The heads of chapters are inserted in capital letters. A full page contains 35 lines. It ends on the recto of fol. 155 (text), with these words:

natum esse dicitur.

Consult Audiffredi and Laire, as before referred to. Audiffredi had seen three copies of it. The present one has the first page of the text illuminated, with a coat of arms at bottom. It is bound in blue morocco, and is a beautiful and genuine copy, with many rough edges.

101. ORIGEN CONTRA CELSUM. LATINE. *Printed by George Herolt of Bamberg: Rome.* 1481. Folio.

The following account of this only impression of the Latin version of Origen's celebrated reply to Celsus, printed in the fifteenth century, will be found, I apprehend, more copious and interesting than any to which the reader has hitherto been referred by bibliographers. Prefixed to Persona's address to Pope Sixtus IV. is a letter to Persona, by Theodore Gaza of Constantinople: urging him to attempt the present translation. This letter begins on the reverse of the first leaf. The following is a translation of the latter part of it.

'I have seen (says GAZA to PERSONA) a good number of the sermons of Chrysostom, translated by you from the Greek, and some *meletæ* of Livanius—the preludes, as it were, to greater attempts. I have since seen your Athanasius, the translation of which delighted me so much, that I could not but instantly indulge the hope that, in due time, you would be able to translate ORIGEN AGAINST CELSUS: which elegant work, written in defence of the Christian faith, the late Pope Nicolas V.—although

he was most anxious to secure recent compositions, especially of Greek literature—at my particular request, sent to Constantinople to purchase it; and having procured it, he shewed it to me, and said that he was willing to offer a reward to any one who would translate it into Latin. And truly I would most willingly have undertaken the task, but that, at that time, I was pre-engaged with another weighty translation. This book still remains untouched in the Pontiff's library; reserved, as it strikes me, for yourself: that you may convert it into the Latin language with the same spirit, or nearly the same, which is discernible in the original. And I trust it will turn out, from your acknowledged skill in both the languages, that not less commendation will be bestowed upon the translation than upon the original. "But," you will exclaim, "where are the rewards now offered, which were proposed by Pope Nicolas, and by those noble patrons who imitated his liberality?—Why, therefore, should I take upon myself so vast a labour?" I reply, where is the illiberal and ungrateful man of rank, who, when you present him with the translation, will not follow up the gift with rewards and marks of distinction? Enter, therefore, upon the undertaking; and resolutely strive that you may finish it successfully. Shew yourself to be a true Roman; and overcome every obstacle by the energy of a vigorous mind. Your author is, I confess, difficult to be translated; but the greater will be the praise which will ensue, when it is found that you have accomplished no mean undertaking. Farewell.'

Then ensues, on the recto of the following leaf,

SIXTO. IIII. PONT. MAX. C. P. PRIOR. S. BALBINE.

in which, among other interesting observations, it is remarked that 'Origen wrote more Greek books than any other author: for it is reported that he was the writer of 6000 volumes, many of which were sufficiently loose and inaccurate; but undoubtedly if he had lived a little longer, he would have been more correct.' The illustrious memories of Pope Nicolas V. Pius II. and King Alfonsus, are then praised;—and their examples are said to be imitated by the Pontiff to whom this epistle is addressed. The author further remarks, nearly in the language and tone of sentiment of Sallust, 'Nam cætera quibus solent homines insudare: ut opes dixerim: honores: gloriam: uoluptates: fluxe res sunt et caduce: que uero: ut recte facta impresenti probantur: et efferentur imposterum laudibus: et semper extabunt: si digne litteris commendentur.'

On the recto of the 3d leaf, it begins thus—

ORIGENIS PROAEMIVM CONTRA CELSVM ET IN FIDEI CHRISTIANAE DEFENSIONEM LIBER. I.

On the reverse of the last leaf but one, at bottom,

Origenis contra Celsum finis: quem Christophorus persona Romanus: prior sanctæ Balbinæ de urbe: latine græceq; peritissimus: cū fide e græco traduxit & emendauit Magister uero Georgius Herolt de Bamberga Romæ impressit. Anno in carnationis domini Millesimo quadringētesimo octogesimo primo: mense Ianuarii: regnante Sixto quarto pontifice maximo: anno eius decimo.

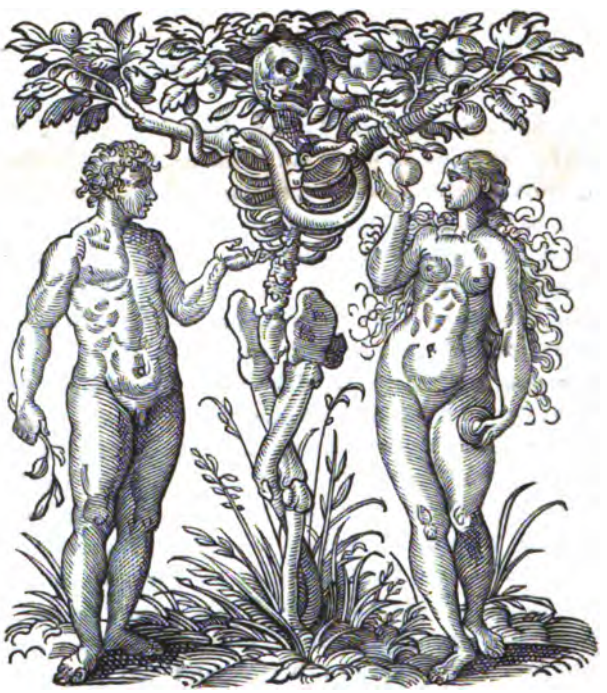
On the recto of the following and last leaf:

'Registrum quinternorum.'

A full page contains 33 lines. Panzer, *Annal. Typog.* vol. ii. p. 475-6, as usual, refers to some valuable authorities. Audiffredi, *Edit. Rom.* p. 240-1, corrects Laire for substituting the epistle of Persona to Mocenigus, as the second preliminary piece, instead of the same person's dedicatory address to Pope Sixtus IV. He notices a perfect and fine copy of it then lately obtained by Pope Sixtus VI. Mittarelli, who praises the beauty of the paper and type ('Editio tum chartâ, tum formâ typorum, luculenta') properly observes that Gaza's letter to Persona, and the epistle of the latter to Mocenigus, are in the Appendix to Consul Smith's catalogue, pp. CCXII. CCXIII. See his *Bibl. Cod. Mss. Venet. Marian. Append. Libr. Sec.* XV. *Impress.* col. 304. Seemiller begins his account of this impression in the following commendatory manner. 'Merito splendidissima dici potest hæc editio, omnium forte prima. Impressa est enim nitidissimæ chartæ charactere rotundo non nihil pinguiori et elegantissimo.' *Incunab. Typog. fasc.* ii. p. 71. The same eulogy, in regard to its typographical beauty, may be found in the *Bibl. Magliabech.* vol. ii. col. 257: an authority which had escaped Panzer. It only remains to observe, that the present is a fine genuine copy of the impression, bound in russia, with marble-edged leaves; and whoever examines attentively the

formation of the types, and the decisive yet easy manner in which they meet the eye, upon paper of a mellow tint, will grieve that such a model of typographical elegance is not more generally imitated in the present day.

With Origen we close our account of the editions of THE FATHERS, and of the SACRED VOLUMES, printed in the fifteenth century, which are contained in this Library. The curious reader cannot have failed to notice the number of very choice, uncommon, and valuable productions which the preceding pages have recorded; productions, that are probably not to be found in any other private Library in Europe: and which, to the lover of theological literature, must always excite his interest and admiration.



ANCIENT CLASSICS.

Ancient Classics.

102. Æsopus. Vita et Fabulæ, Gr. et Lat. Fabulæ quædam Selectæ, Gr. et Lat. *Without Date, Place, or Printer's Name.* Quarto.

Editio Princeps; and rightly called, in the *Bibl. Pinell.* vol. iii. n°. 7473, 'Liber eximiæ raritatis.' As a great deal of unnecessary discussion has arisen among bibliographers, respecting the time, and place, of printing the present volume, it may be as well briefly to remark, that as Bonus Accursius resided at Milan, in the prosecution of his literary labours, it is probable, as the editor of the present work, that it was printed under his superintendence at the same place; and when we further notice the perfect conformity of the types (Greek and Roman) of this impression, with those of the Psalter of 1481, (vide p. 125 ante), of the Lexicon of Crestonus, and of the first Greek grammar of Lascaris, 1476, all printed at Milan, there seems to be little doubt respecting this volume being a genuine specimen of early Greek typography at Milan. Consult Saxius's *Hist. Typog. Lit. Mediol.* p. 162, as quoted in a note in the Appendix of *Consul Smith's Catalogue*, p. clxxxix; to which add the valuable note of Morelli in Harles's *Fabr. Bibl. Græc.* vol. i. p. 639, 640: although the Italian bibliographer does not seem justified in correcting De Bure for having observed upon the resemblance of the types to those of the Florence Homer of 1488: *Cat. de la Valliere*, vol. ii. p. 549, n°. 3823. In

regard to the date of its execution, it was probably not printed before the year 1480. We now proceed to a description of the volume.

On the recto of the first leaf is the following address; which has been, in part only, extracted by Maittaire: *Annal. Typog.* vol. i. 262: edit. 1719.

Bonus Accursius Pisanus doctissimo ac sapientissimo ducali quæstori Iohanni Francisco turriano salutem plurimam dicit.

Cum animaduerterem quanto ī pretio et apud platonem et apud uniūersam uetustatem Aesōpus habitus fuerit: existimaui me facturum rem non indignam: si græcas eius fabellas & uitam una cū latina interpretatione imprimi curarē: quo diuulgarentur inter omnes: & eas ad te omnium primū qui grauissimus & doctissimus sis: dono mitterē. res enim graues ac seueræ redduntur ueluti mitiores: si suis salibus condiantur. hoc autem fecisse Aesopum ex hoc ad te uolumine cum p otium lectitaueris: non difficulter intelliges. nam huiusmodi fabellæ īter maximas tuas occupationes afferēt tibi: ut existimo: non parum uoluptatis: & ex eaꝝ lectione consules liberis tuis: quo tibi sint ut cæteris in rebus tum in doctrina eloquentiaque simillimi. Non enim me latet non licere tibi per occupationes tuas harum rerum lectioni operam dare: at ne indiges quidem: qui & scribendo & loquendo ornatissimus sis & eruditissimus. Verum liberi tui si huic rei studuerint: reddentur propediem & docti & diserti in primis: quos tu plurimum cupis esse exculta quadam ac perpolita litteratura. quā ītelligis nemini posse e nostris hominibus absolute contingere: ubi græcaꝝ litteraꝝ omnino sint rudes. Cæterum ut ad Aesopum redeam: ex eius uita quæ est ueluti totius operis caput: qualis uir fuerit: dilucide cognosces.

Est enī ut uidebis: & lauta & facetiaꝝ plena: quæ dum legitur uel e mortuis risum excuteret. id autem ita esse res ipsa īdicabit. Nolim enī prolyxiore uti oratione: ne pro uoluptate tædium tibi afferam. Vale uir doctissime ac sapientissime: & me uti soles ama.

On the recto of the following leaf, at top,

ΑΙCΩΠΟΥ ΒΙΟC ΤΟΥ ΜΥΘΟΠΟΙΟΥ. ΜΑ
ΞΙΜΩ ΤΩ ΠΛΑΝΟΥΔΗ CΥΓΓΡΑΦΕΙC

There are 22 lines beneath. The Greek life terminates on the reverse of fol. 31, from its commencement. On the recto of the ensuing leaf begin the Fables:

ΑΙCΩΠΟΥ ΜΥΘΟΙ
ΑΕΤΟΣ ΚΑΙ ΑΛΩΠΗΞ.

εἰὸς καὶ ἀλώπηξ φιλιωθέντες, πλησίον
ἀλλήλων οἰκειν ἔγνωσαν, βεβαιώσῖν φῖ
λίας ποιούμενοι τὴν συνηθειαν. ὁμὲν.

The fables extend to 36 leaves—at bottom of the recto of the 36th.

Τέλος Τῶν Τοῦ Αισώπου Μύθων.*

the reverse blank. On the recto of the ensuing leaf begins a Latin version by Rinutius, of the life of Æsop, from the Greek; dedicated to the Reverend Dominus Antonius &c. This continues from sign. a i. to d viiij, in eights: on the reverse of d viiij, are 14 lines, ending with

FINIS.

It is the same address as that which appears in the Latin edition of Milan (vide infra), and may be seen extracted in Freytag's *Adparatus Litterarius*, vol. iii. p. 787. On the recto of the following leaf, sign. e,

* Both Count Reviczky and the late Bishop of Ely imagined that there were no signatures to the Greek part of this volume; but the above copy contains them, towards the corner of the bottom margin, in some places cut off: and printed in a sufficiently rude manner. If this be not a *posterior* performance, it may be doubted whether the remaining portions of this volume be a co-eval work; inasmuch as the signatures are, in these, placed in the usual order, just beneath the text. The Bishop of Ely has correctly remarked, 'Liber hic rarissimus nondum hactenus a Bibliographis accurate tractatus.'

begins the Latin prose translation of the Fables; which ends on the reverse of what should be h iii. in eights, thus:

Finis.

Vita Aesopi per Rynucium thettalum traducta. Verum quoniam ab eo nonnulla fuerūt præter missa: fortassis qa græcus eius codex esset minus emendatus: Ego Bonus accursius Pisanus: eadem in ea omnia correxi: & emendaui.

On the reverse of the ensuing leaf (sign. a i.) is an address, in 17 lines, of Bonus Accursius Pisanus to John Franciscus Turrianus, in which mention is made of the foregoing impression. For the sake of the children of Turrianus, and that they may the more readily understand both languages, Pisanus subjoins some SELECT FABLES from Æsop—'hoc enim pacto uerbum quasi uerbo respondebit sine longa inquisitione.' On the recto of the ensuing leaf is as follows:

ΜΥΘΟΙ ΑΙΣΩΠΟΥ	Fabulae Aesopi
Περὶ Αλώπεκος Καὶ Τράγου.	De uulpe & Hirco
α λαπηξ καὶ ἱρᾶλος διψῶντες εἰς φρέαρ καὶβησαν.	u Vlpes & hircus sitientes in puteum descenderunt.
μᾶλλ Δὲ ἶὸ πιεῖν, τοῦ τράγου σκεπτομένου &c.	post autem potum hirco consyderante &c.

The signatures (a b C D) run in eights, as far as E; which latter has only six leaves: on the recto of the 6th of which, is the following colophon:

ΤΕΛΟΣ ΤΩΝ ΤΟΥ ΑΙΣΩΠΟΥ ΜΥΘΩΝ	FINIS AESOPI FA BVLARVM.

Bonus Accursius pisanus impressit: qui non do ctorum hominum sed rudium ac puerorum gratia hunc laborem suscepit.

It is observed by Count Reviczky, in his ms. addenda to the printed catalogue of his own books, that Denis * justly concludes the word 'impressit' to stand for 'imprimi curavit.' The reader will take notice, from the foregoing particular description of the contents of this volume, that it contains five distinct pieces: 1. The Life of Æsop by Planudes, in Greek: 2. The Fables of Æsop in Greek: 3. A Latin Life of Æsop by Rinutius;† but not, as has been imagined, a strict translation of Planudes: 4. The Fables of Æsop, in Latin, by the same; but not in the order of the Greek text: 5. A selection of the Fables, in Greek, by the editor, Accursius. Concerning the general purity, or rather the corruption, of the text of this edition, the reader may consult the Aldine impression of 1505.

Laire, in his *Index Libror.* vol. i. p. 76-7, has a brief but superficial notice of another supposed Greek edition, in small quarto, different from that here described; but Lord Spencer, in his ms. remarks, by way of supplement to those of Reviczky, is of opinion that this could be no other impression than an imperfect copy of the present one, without the Latin text of Rinutius. Maittaire, in the first edition of his *Annal. Typog.* 1719, p. 262, gave only a partial and superficial account of this rare book; but having been favoured with the loan of a copy, he described it more copiously and accurately in his subsequent edition of the first volume; 1733, p. 765. Yet, as he makes a distinct article of the SELECT FABLES, without date—but printed, from his own confession, in the same character—I suspect that the copy of the first edition, which he saw, although pronounced to be 'exemplar integrum,' wanted the 5th piece above described. See a copy of this first edition in the *Bibl. Smith*, p. v; *Bibl. Harl.* vol. iii. n°. 5681; *Bibl. Askev.* n°. 666; *Bibl. Mason*, pt. ii. n°. 244; *Bibl. Pinell.* n°. 12378, edit. 1790. La Serna Santander has merely copied the description in the La Valliere Catalogue. See also my *Introd. to the Classics*, vol. i. p. 134. Franciscus de Furia, a zealous and erudite young scholar, put forth at Leipsic, as an earnest of his future labours in classical literature, a copious and beautiful edition of the genuine

* The same remark is made by Maittaire: 'Dubito, an vox "impressit" hic non significet idem ac "imprimendum curavit:" non enim aliunde scio Accursium fuisse typographum.' *Annal. Typog.* vol. i. 763, note 2.

† Cardinal Quirini was of opinion that Rinutius Aretinus, Rinutius Thettalus, and Rinutius, were one and the same person with RIMICIUS—the translator of the Life and Fables of Æsop. See his pertinent remark at the end of his letter to Schelhorn, introduced in Freytag's *Adpar. Litterar.* vol. iii. p. 785-798.

fables* of Æsop, in 1810, large 8vo: and at p. LXXXIX. note, this first edition is somewhat copiously described by him; when Tyrwhitt is corrected for supposing it to have been executed so late as 1489. There are copies in the Bodleian and Royal libraries: another is in the British Museum; and a fourth, of extraordinary beauty, was in the library of the Bishop of Ely. The present very fair copy is bound in red morocco.

103. ÆSOPUS. FABULÆ QUÆDAM SELECTÆ. *Printed by Bertochus. Reggio.* 1497. Gr. et Lat. Quarto.

It is correctly observed by Maittaire, *Annal. Typog.* vol. i. p. 765, note 2, that this edition of a selection of Fables from Esop is an exact reprint of the same selection, forming the 5th part, of the preceding impression. I have compared the two editions and find them correspond line for line, and word for word. The type, however, is of a larger and different character; resembling in some measure that of the first Aristotle and Aristophanes, printed by Aldus. The signatures are in the Greek letter; from a i to e, in eights: on the recto of sign. e vj. we have the following colophon:

> Regii Impressum per Dionysium bertochum
> Anno salutis MCCCCLXXXXVII.

The present and preceding editions were unknown to Fabricius; nor will any account of them be found in the *Bibliogr. Instruct.* of De Bure. I suspect, from the brief notice of these impressions by Harles, that this latter critic had never seen a copy of either: see his *Introd. Ling. Græc.* vol. i. p. 210; and *Fabricii Bibl. Græc.* vol. i. 639, 640: notes. A copy was in the Askew collection, purchased by the late Mr. Cracherode; and in the *Bibl. Sarraz.* ('Libri in Quarto') n°. 1968, a copy in

* The text of this recent Leipsic edition presents us with the Fables of Æsop before they had been corrupted by their first editor, Planudes. It is taken from a celebrated and very ancient MS. preserved at Florence in the library of the Cassini monks: written in a different style, and greatly departing, from the received text. The learned Montfaucon discovered this MS. above a century ago; which he no sooner beheld, than he was convinced of its genuineness and value, and was resolved to publish it; but he was diverted from giving effect to his intention by weightier occupations—'intactum hunc agrum seris nepotibus exercendum reliquit'—says the above editor, in his preface. At p. XXXII a fac-simile is given of this MS. of the xiiith century; the characters of which are very small.

purple morocco is called 'editio rarissima juxta et accuratissima.' The present is a genuine neat copy, bound in olive-coloured old morocco, and was formerly in the Crevenna collection.

104. ÆSOPUS. VITA ET FABULÆ. Gr. *Venet.* 1498. Quarto.

This impression is subjoined to a Greek edition of the Epistles of Phalaris of the above date: vide post. Prefixed to that of the mythologist, is an address of

Gabriel Bracius Brasichellensis bonarū artium cultoribus. S.

from the latter part of which, the reader is presented with the following extract:

'Vitam aesopi, fabulas, et epistolas phalaridis noster Bartholomæus Iustinopolitanus uertit in latinum ita, ut uerbum de uerbo expresserit. seorsum aliǒq; uolumine (id quod decentius et commodius uisum est) haberi uoluimus græca, a latinis. perpetuǒq; ordine et paginarum, et uersuum sibi singula respondere. Erunt (opinor) etiam boni pleriq; nam istam maleuolorum, inuidiorumq; ac obtrectatorum turbam, rabiem, latratus, et uanos morsus tam paruifacimus quod quae minimi, erunt inquam etiam boni, qui in his nostris, quae ueluti praecoces foetus morae impatientibus, emissa sunt, maiorem emendationem requirant, in litterarum figuris multa desyderent, alia omnino abiicienda censeant, non nulla immutanda, plura addenda, Sed et nos idem sentimus, et quo fiat ita laboramus, ut nihil magis. Dedimus, quae potuimus, non ut uoluimus, sed ut nos temporis angustiae coegerunt. et profecto nos consilii iam poeniterit, nisi utili quædam ratione ita faciendum fuisse compertum haberemus. pollicemur (quod quidem deo maximo optimo uolente praestabimus) rem cura, opera, et diligentia nostra adeo perfectam fore, ut desyderiis omnium uel ad amussim omnia exigentium, respondeat. Valete.

The address commences on the recto of signature *a*, and on the recto of the ensuing leaf, *a* ii, begins the Greek biography of Planudes. This life extends to the reverse of Γ v in eights. The fables begin with the Eagle and the Fox, on the recto of Γ vj. On the reverse of δ (i) the fables are numbered in Roman numerals, thus —xviiii; and

they conclude, numbered in regular succession, with fable cxlviii. on sign. ζ viij., recto, in eights—thus:

Τελος των του Αισώπου Μύθων

The privilege for ten years exclusive sale of the publication, is thus formally set forth:

Si quis ad decem annos haec in terris felicissimi. S. ueneti. aut imprimere ausus erit, aut alibi impressa, uenalia habere, ex priuilegio multabitur.

Bartholomaei pelusii Iustinopolitani, Gabrielis bracii Brasichellensis, Joannis Bissoli, et Benedicti Mangii Carpensium sumptibus impressa.

The date of the work is gathered from that which is subjoined to the colophon of the Epistles of Phalaris, preceding it, thus:

M.IID.xiiii. cal. Iulias.

The present is a fair copy of an elegantly printed Greek volume, of no common occurrence. It is bound in red morocco. The reader may consult the references inserted in the *Introd. to the Classics;* vol. i. p. 135.

105. Æsopus. Vita et Fabulæ. Latinè. *Printed by Zarotus. Milan.* 1476. Quarto.

This would appear to be the fourth edition, with a date, of the *Latin poetical versions* of Æsop: those of Rome of 1473 and 1475, as well as that of Milan of 1474, having preceded it. Consult Panzer, *Annal. Typog.* vol. ii. 17: Laire, *Index Libror.* vol. i. p. 322; and La Serna Santander's *Dict. Bibliogr. Choisi,* vol. ii. p. 22. Of the Milan edition of 1474, Saxius himself would appear to have been ignorant; although it is particularly noticed by Jungendres in his *Not. Charact. Libror.* p. 17. The present impression has been mentioned by Cardinal Quirini, in Freytag's *Adparat. Litterar.* vol. iii. 787, 790. It begins on the recto of sign. a i with the Life of Esop, from the Greek, by Rimicius, having the usual Latin proheme. This life ends on the recto of d vj. On the reverse of this leaf, begin the General Argument or Scope of the Fables, and the first fable of the Eagle and the Fox. On the recto of g vij in eights—we have the following colophon:

Verba libri ad emptorem.

Si placet hybernas libris tibi fallere noctes :
Non alium queras. ipse satisfaciam.
Esopi inuenies et dicta et facta legendo :
Que risum mesto cuiqz mouere queant.
Et qui me e greco noluit fecisse latinum
Doctus erat. lege me non tibi uilis ero.

MEDIOLANI

Antonius Zarotus Permensis. 1476.
Xerto Kalendas Martias Impressit.

The present copy is bound in red morocco.

106. Æsopus. Avienus. &c. Lat. et Ital. Versibus. *Verona.* 1479. Quarto.

This very rare and curious edition begins, without any prefix, on the recto of the first leaf, in the following manner :

Api chio son Esopo o tu lettore :
A cui gli detti mei di leggier piace.
Gia latino e uulghare fui fallace
Emendoso per colpa del scrittore.
Hora son stato in man di correttore :
Che in latino e uulghar con mia gran pace
Esser me fa : come gia fui : ueracę
Esopo & Accio Zuccho translatore.
Le cose : che a fanciulli & a ignoranti
Vano per man : soglion perder sua forma :
E mutar spesse uolte soi sembianti.
Vien poi chi per pieta quelle reforma
Reducendole a quel : cherano innanti.
Ondio corretto son sotto tal norma
Da Gioanni aluise e da compagni sui
Con diligentia bene impresso fui.

Asepous[1] fueram deformis! non satis istud!
Ad lasanum stabam sordibus atq; lacer
Hic cartā, hic numeros laniauerat! arte resartus
Nunc docta, metuo non piper, uncta, garum.
Me lege! nec ludo tibi sit mea fabula lector
Vtiliter salibus seria mixta dabit.

The preceding occupies the first page, on the recto of sign. a i. On the reverse we have a large wood-cut, representing a man kneeling, and offering his book to an old man seated, with a laurel round his brow. A landscape of two trees, between hills, forms the background. The whole is within a frame work of two pillars, supporting an architrave, with a cupid or winged boy on each side, at top: upon a black ground by way of border. There is no mean taste displayed in the composition of this arabesque frontispiece; the whole of which, with the obvious improvements suggested by a cultivated taste, might form no contemptible decoration to a modern publication. On the opposite page we have the following inscription, within a star-ornamented border.

ACCII ZVCHI SVMMA
CAMPANEAE
VERONENSIS VIRI,
ERVDITISSIMI, IN
AESOPI FABVLAS
INTERPRETATIO PER
RHYTHMOS IN
LIBELLVM ZVCHARI-
NVM INSCRIPTVM
CONTEXTA FOE
LICITER INCIPIT.

[1] Thus in the original.

This ornamented page is succeeded by two pages of Italian poetry; having the running title of 'PROEMIO. IDEM.' We have, in the next page, the following inscription in the centre of an altar.

LEPIDIS
SIMI
AESOPI
FABEL
LAE

Another ornamented page, filled in capital letters, and being the first five verses of the Latin metrical version, succeeds. The border is here pleasingly arabesque. The text of the author regularly succeeds; and after each of the Latin metrical versions of Esop, follow a 'SONETTO MATERIALE' and a 'SONETTO MORALE;' of the *second* of each of which, the subjoined note* is a specimen. Whatever may be the relative

* They belong to the fable of '*The Cock and the precious Stone.*'

SONETTO MATERIALE.

Ice il maestro chel gallo raspando
Dentro al letame per trouar del grano
Maraueglioso che gli uenne a mano
Vna preciosa pietra & el parlando
Disse o preciosa cosa in quanto bando
Sei posta e scosa in loco si uillano.
Sel te hauesse uno artifice soprano
Traria di te sua uita lieto stando.
Per me non fai: & io di te non curo
Amarei piu di te cosa men richa
Che de la fame mi fesse se curo:
E cosi sempre lo ignorante pica
Contrario di fortuna doue il curo
De laspra pouerta che ognihor limpicha.
Si come il gallo sprezza tal semenza
Cosi disprezza il mato la scienza.

SONETTO MORALE.

Ostroui el gallo qui raspar letame.
E questo el homo che in mortal peccato:
Che quando dal bon huom fi consigliato
Dice che gli ama piu cercar tal trame.
Cioe de peccati il doloroso strame.
E cosi contra dio sta sfigurato.
Ai doloroso tristo e sciagurato

merit of this edition, in regard to skilfulness of translation, there can be (I presume) but one opinion in respect to the taste and spirit displayed in the cuts by which it is embellished. Of these, the reader is here presented with several specimens, miscellaneously arranged.

DE CANE ET ALIA CANE.

Che non gli ualera poi dir ho fame.
Disprezza poi la pietra preciosa.
Questa e scientia. & ama il tristo pasto
De la gola crudele e dolorosa.
Cosi lhomo maligno quando al tasto
Si da con mente uile & ociose
Come la bestia po portar il basto.
Ma fa che al gallo tu non assimiglie.
Il bon consiglio uo che sempre piglie.

De Musca et Calvo.

De Cane et Domino.

DE LVPO ET VVLPE.

DE ASELLO ET INSTITORE.

The four last specimens, in the two preceding pages, are parts only, but the material parts, of the subjects treated of. They are not arranged, as has been before observed, exactly in the numerical order in which they stand in the original; but are here introduced to suit the convenience of working them at press. I cannot however help remarking that the cut attached to the fable 'De Fœmina Nubente Furi' (Fab. viii.) is full of merit, considering the period of its execution; and the group of dancing figures upon a hillock, in the back ground, is prettily conceived and executed. In the bottom specimen, at p. 233, ante, the reader has a notion of the degree of elegance of the border by which each cut is surrounded. I shall submit but two more specimens, or fac-similes, of nearly equal dimensions with the original; and which may serve to shew how the same animals are varied in their representation.

De Simia et Vulpe.

We now come to the last fac-simile; full of spirit and expression. It may serve to shew the fruitfulness of the original subject, which, for nearly three centuries and a half, has equally employed the wit of the commentator to explain, and of the artist to illustrate. Modern refinement has seldom produced much more vigorous delineations of animals, in the outline, than the ensuing:

De Lupo et Vulpe.

The LXVIth, and last fable in the Volume, presents us with a terrific wood-cut of the 'Countryman and Pluto;' the latter of whom is represented, in a very ungracious manner, as a fiend with horns, claws, and out-stretched wings; and better suited as a companion to the demons in the Ars Moriendi: vide ante.

On the recto of the leaf ensuing it, signature p. 3, is the colophon, thus:

IMPRESSVM VERONAE DIE
XXVI IVNII. M.CCCC.LXXVIIII.

Then follow some Italian pieces, entitled CANCIONETTA;* namely, CANZON MORALE, and AVE MARIA FATTA PER LO ANTEDITTO ACCIO: the *latter* of which is sufficiently singular to form a part of our text.

Ve regina uirgo gloriosa
De gratia pienna come lagnel disse.

* It begins immediately at top, on the rev. of sign. p. 3.

CANCIONETTA.

Olume mio quel poco de argumento
El qual tu spandi so che biasemato
Sera per ciascum lato:
Per li subietti di mortal peccati.
Non te curare del suo mal talento
Che collui che non uol fir consigliato
Rimanse scelerato.
E nel suo fine uasse fra dannati.
Hai dolorosi tristi e sagurati
Che non uedete come il mondo e attento
Per gir come fa el uento
Aspettando di uoi el piu beato
Tirando al fondo quel che ha magior stato.
E pur nel suo malfare stan ficati
Quando fian condemnati
Reposerassen possa nel tormento.
Se biasemato fia el compilatore
De star in tal errore
Per cio non fia xecusato quel che fall.
Chel suo uicio non calla
Che e simigliante del predicatore.
Hor sta constante si che el non se sala.
De mendar la tua balla
Oue e piu turba de gran peccatore.
Che li monstri el terrore
Che e nel profundo doue non se balla
Domanda perdonancia a cui recresce
Le tue parole messe
Desordenate fuori de tua rima:
Ma non dimeno fa chel se sublima
Lo effetto a lalta cima.
Si che del tutto non sia sotto messo.

Dominus tecum e subito se affise
In ti quel uerbo santo o preciosa.
Benedetta tu madre gratiosa
Infra tutte le donne che mai uisse.
Et benedictus fructus che se misse
Nel uentre tuo a giacer candida rosa.
Pero ti prego tabernacul santo
Ora pro nobis nunc & in la morte
Si che possiamo odir quel dolce canto.
E poi regina tu aprice le porte
Del paradiso: doue sempre e spanto
Gratie infinite e uirtu dogne sorte.
El tuo fidelle seruo uirgo dei
Se ricomanda: miserere mei.

FINIS.

The three following pages are occupied by 'TAVOLA DE LE PREDITTE FABVLE.' Panzer, *Anal. Typog.* vol. iii. p. 502, borrows Denis's description of this edition, which is brief, but accurate: see his *Suppl.* p. 100, n°. 692. Maittaire and De Bure had also noticed it, but in a still more brief and superficial manner: *Annal. Typog.* vol. i. p. 404: *Bibliogr. Instruct.* vol. iv. n°. 3567. The copy of this edition in the Lomenie collection was greatly imperfect: *Index Libror.* vol. i. p. 466. Panzer observes that Mercier, in his *Suppl. to Marchand*, p. 46, notices a Verona impression of the 25th of June, 1478, 4to.; which Denis, p. 93, also particularises on the same authority; but Panzer justly, in all probability, considers it as supposititious. Although the present copy is cropt and somewhat soiled—and the cuts are coloured in the ancient tasteless manner—it cannot fail of being considered a material addition to the number of early impressions of Æsop in this collection. It is bound in red morocco.

107. Æsopus. Vita et Fabulæ. Cum Avieni, Adelphonsus, et Poggii Facetiis. Germanice et Latine. *Printed by John Zeiner. Ulm. Without Date.* Folio.

Freytag appears to be among the earliest bibliographers who have described this splendid and amusing volume. In his *Adpar. Litterar.* vol. i. p. 71, he introduces it under a different leading article; and supposes, but incorrectly, that it was printed at Augsbourg, in 4to. about the year 1487; as Henry Steinhöwel, the German translator of it, flourished during the same period. Freytag censures the wood cuts (as the reader may himself judge) without justice: 'Figuræ—ligno haud satis eleganter sunt incisæ:' are his words; and he next observes —'Innumerabilibus præterea ista collectio fabularum obscœnitatibus et inconditis narrationibus referta est, quæ seculi istius genium satis superque produnt.' His extract from Steinhöwel's preface is rather copious; and he conceives, on the authority of Leyser's *Hist. Poetar. et Poemat. medii ævi*, Hal. 1721, 8vo. p. 2036, that Adelphonsus, or Aldefonsus, and Adolphus, are one and the same person.*

Panzer, in his *Annal. Literat. Germ.* p. 47, having given rather a superficial account of the edition, Braun thought it advisable to be more copious and particular. In his *Not. Hist. Litt.* pt. i. p. 98-9, he is very faithful in his description; as a comparison of it with the book itself justifies me in observing. Braun has also been indebted to Freytag, but he properly disbelieves his chronological conclusion. Without borrowing the words or the plan of Braun, the reader is informed that, on the reverse of the first leaf, there is a whole length portrait of Æsop, with a head similar to what will be found in page 246 post. Æsop is surrounded with subjects emblematical of the occurrences of his Life. On the recto of the ensuing leaf begins his Life, from the Greek, by Rimicius to 'Anthonius tituli sancti Chrysogoni presbiter Cardinalis.' The German preface of Steinhöwel first ensues, with a small length figure, intended for Æsop, sitting

* Leyser quotes five Latin verses to prove that Adolphus wrote the above Fables in the 14th century. The first two are these:

Annis millenis elapsis, tri quoque centenis
Nec non quindenis, Adolphus fecit egenis.

and reading a book, within the first capital initial D. The same figure, varied in attitude, is within the Q, with which the Latin Life begins, on the reverse of the third leaf: this Life occupies 23 leaves, without cuts. The German version immediately follows; and on the 4th page of it, the reader is presented with the second engraving in the biography, of which the following is a fac-simile: sufficient alone to refute the observation of Freytag.

The contrast between the two figures beneath, is excellently managed; and the character of the one to the right, meant for Æsop, is not lost sight of during the whole Life. This German biography fills 34 leaves, exclusively of the one on which it begins. Then follows, on the recto of the ensuing leaf, being the 60th from the commencement of the volume, 'Registrum fabular[um],' with a wood cut beneath. The running titles of Liber Primus, Secundus, Tercius, and Quartus, extend regularly to the end of the latter book; and on the second leaf of the title 'Extravagantes,' at bottom, is the colophon of the fourth book, as given by Braun.

Within twelve leaves of the conclusion of the 4th Book, is the fable of Juno and the Peacock; represented in a similar, but more elegant,

manner, than will be found in the exhibition of the same in Caxton's edition: see *Typog. Antiq.* vol. i. p. 213. On the 6th leaf of what are called the 'Extravagantes' of Æsop, we have a very spirited wood-cut, of which, and of the type, the ensuing is a fac-simile.

Vulpis aũt pertransiens buccam suã cũ palma sua dicebat: O bucca quanta dicis, quanta loqris: Certe si modo locuta non fuisses predam tuã non amisisses. Sic a multi homines cum multa loquũt da mnum non effugiunt.

The reader will not conclude, because there are unequal and uneven lines in the above typography, that the *original* is free from the same blemish. On the contrary, it is equally defective in the copy of the work here described. Sometimes, from accident, an imperfection of this kind occurs in one copy which is not found in another; and it is probable that the present one may be singular in this respect. But my unvariable object is, to represent the original as it actually appears to me; and I have adhered to it on the present occasion.

Three leaves beyond, there is the subject of 'the Fox and the Cat;' which will also be found represented in the authority just referred to at p. 215; and which may be compared with the following representation: to the great advantage of the foreign artist.

These 'Extravagantes' end on the recto of the 42d leaf, thus:

Finite sunt extravagantes antique. ascripte eso po. nescio si vere vel ficte.

On the reverse begin some 'New Fables of Æsop translated by Rinutius:' these occupy 13 leaves, concluding with the Register of XVII Fables. On the reverse commence those of Avienus. These comprehend 24 leaves, having the Register on the reverse of the 24th. The remaining 46 leaves, have the running title 'Collecte,' and exhibit those of Aldefonsus and Poggio. The wood-cuts are, comparatively, but thinly distributed in these. The last six leaves are devoted to a German table; having the printer's name and place of abode on the reverse of the 6th:—thus:

Geendet säliglich von
Johanne Zeiner zu vlm

The entire work, according to Braun, comprehends 275 leaves. The wood-cuts, throughout, are executed in the same taste and spirit; and the soft tint and excellent texture of the paper, with the boldness of the type, render a perfect copy of this impression a great acquisition to any collection. The present is a large copy, bound in russia.

108. Æsopus. Latinis Versibus. *Without Date, Place, or Printer's Name.* Quarto.

The first page presents us with a proheme of twelve lines, in which we are told that 'Romulus the Emperor of the Romans translated these fables into Latin, to instruct his son Tybarcius [Tybaricius]; and that Alfred afterwards commanded them to be translated into the English languag' [in anglicã lingwã. *sic.*]. Beneath, begin the usual verses 'Ut iuuet et prosit conatur pagina pns'—having only eight verses beneath the proheme. These are printed in a large coarse semi-missal type, of which I do not remember having seen any thing similar in other volumes of ancient date; and of which the reader is here presented with a fac-simile. The fable of the Cock and Precious Stone begins on the recto of the second leaf: on that of the third, begins the 'Wolf and the Lamb:' having the first four verses as follows:

Ꝺt lupꝰ ẽ agnꝰ ſtitit hic ſtitit ille fluentẽ
Tramite nõ eꝯ querit vterqꝫ lacũ
Ꝟn ſũmo bibit ãne lupꝰ bibit agnꝰ in ymo
Hũc timor ſpugnat verbo monẽte lupo

On the recto of fol. 62 the verses end. 'Fabula declarat datq; quod intus habet.' Every fable is accompanied by a prose explanation or moral, printed in a small neat type: On the recto of fol. 63 the work ends thus: 'et vnus viuit et regnat in secula seculorum, AMEN.' This volume is so exceedingly rare, that I am not able to refer the reader to any bibliographical work for a description of it. It has neither numerals, signatures, nor catchwords; so that the period of its execution is conjectural. Elegantly bound in russia.

109. Æsopus. Fabulæ Selectæ. Latinis Versibus. *Without Date, Place, or Printer's Name.* Quarto.

On the recto of the first leaf it begins thus:

¶ Iuuet et prosit conatur pagina presens
Dulcius arrident seria picta iocis
Ortulus iste parit fructuz cum flore. fauores
Flos et fructus emunt: hic nitet ille sapit.
Si fructus plus flore placet fructum lege: si flos
Plus fructu: florem: si duo: carpe duo
Ne mihi torpentem sopiret inertia sensum
In quo peruigilet. mens mea mouit opus
Vt messis pretium de uili surgat agello
Vt erbula sicca deus complue rore tuo
Vt erboz leuitas moz fert pondus homustum
Et nucleum celat arida testa bonum

a i (rect.)

Then follow the fables, beginning with the 'Cock and Precious Stone;' 'The Wolf and the Lamb,' &c. It concludes, on what would be the reverse of b viiij, with 'De Pueris Ludentibus,'—thus:

FINIS

Deo Gratias Amen.

The whole contains 19 leaves. A full page has 29 lines. It is justly observed by Lord Spencer, in the fly-leaf of the present copy, that the types of this edition have a perfect resemblance to those of the Milan edition of 1476, before described in p. 228. It may be worth remarking, that these types are not, individually considered, very unlike those used in the Sublacensian monastery. His Lordship has also ascertained the author of this poetical version to be Romulus; from the prefix to the edition last described—'Ego Romulus translati de Greco Sermone in Latinum.' The present is a fair copy, bound in blue morocco.

110. Æsopus Moralisatus. Latino Carmine. Cum Interpretatione. *Printed by Iacob de Breda. Deventer.* 1494. Quarto.

The recto of the first leaf presents us with a tolerably neat wood-cut of the four animals, emblematical of the four Evangelists, upon a black ground, with the letters 'ihs' in white, in the centre. Above, we have

Esopus moralisatus cum bono cōmento

Iterum tertus de nouo emendatus

This impression seems to be a reprint of the select fables, in Latin verse, which are exhibited in the preceding edition: except that the two last fables, of the 'Wolf and Shepherd,' and the 'Boys playing,' are omitted. There is an interlineary interpretation, as well as a moralising commentary, attached to every fable. A ms. note of Count Reviczky informs us, that, from the evidence of the present edition, it is manifest that the 'Esopus moralisatus' is not necessarily incorporated with the Fables of Avienus; and that those are wrong who confound the one with the other. On the recto of the last leaf, g iii, in sixes, is the following colophon:

> Esopus fabulator preclarissimus cū suis moralizationib' ad nostri istructionē pulcherrime appositis Impressus Dauentrie per me Jacobum de Breda. Anno dñi. M.cccc.xciiij. tercio kalendas Augusti.

The present copy is uncut, and bound in brown calf. The text may probably be a reprint of that of the edition of 1492. [1] See *Cat. de la Valliere*, vol. ii. p. 551.

111. Æsopus Fabulæ. Latino Carmine: cum Fabulis Rimicii et Avieni, &c. Latine. *Without Date, Place, or Printer's Name.* Folio.

This is rather a splendid edition, and will be prized by the curious on account of its containing one of the earliest impressions of the 'Extravagantes,' adorned with wood-cuts, which exhibit no very scrupulous concealment of the subject of the fables to which they belong. The fictions of Æsop and Avienus are printed in verse, with a type of larger dimension than the rest; which resembles somewhat that of John Zeiner at Ulm. On the reverse of the first leaf, we have a whole length portrait of Æsop, similar to what the reader may see in the recent edition of our *Typographical Antiquities*, vol. i. p. 209; surrounded by flowers, birds, &c. and a fanciful border. The following is a fac-simile of the head and shoulders of this portrait; which will be found somewhat more delicately executed than the one produced by Caxton's press. It is not, indeed, divested of expression.

A border, similar to the one above mentioned, surrounds the page on the recto of the opposite leaf. The four books of the Fables of Æsop end on the reverse of sign. k ii. On the recto of sign. k iij, 'Fabule

Esopi antique extraungātes dicite sequūtur;' with the running title 'Extrauagātes:' as far as sign. m i. Then the fables of Rimicius: next, those of Avienus: then 'Fabule Collecte' from Poggio and others, extending from m to q viij: on the reverse of this latter, at bottom, the volume closes with

Finis diuersarum fabularum.

This impression is of rather uncommon occurrence. The present was a 'Museum Duplicate' copy; and is elegantly bound in red morocco.

112. AMMIANUS MARCELLINUS. *Printed by Sachsel and Golsch. Rome.* 1474. Folio.

EDITIO PRINCEPS. This impression is distinguished rather for its extreme rarity than intrinsic value. It contains only *thirteen* of the *eighteen* books of the Roman History, from the time of Nerva to the year 378. The remaining *five* were not published till the year 1533, at Augsbourg, by Angelomaria Accursino; who asserts that he has corrected the present impression in 5000 places. It is necessary, therefore, to procure this latter edition, in order to have the FIRST IMPRESSION of the ENTIRE BOOKS; all that are left us of the *thirty one* books originally composed by Marcellinus.

The following description of the volume will be found equally exact with those of De Bure and Audiffredi. On the recto of the first leaf we have

Ad. R. D. Ludouicum Donatū Episcopum Bergomensem prefatio. In Ammiano Marcellino. per. A. Sabinum Poe. Lau.

This epistle occupies the first leaf: the last line ending nearly at the bottom of the second page, thus:

Vale et nos ut soles ama. &c.

On the recto of the ensuing leaf it begins at top:

AMMIANI MARCELLINI RERVM GESTA
RVM LIBER QUARTVSDECIMUS INCIPIT

Ost emensos insuperabilis expeditionis euẽ
tus languẽtibus partium animis quas pericu
lorum uarietas fregerat et laborum nondum
tubarum cessante clangore uel milite locato
&c. &c. &c.

This page has 35 lines exclusively of the preceding title. A full page contains 38 lines. On the recto of the last leaf at bottom,

¶ Ammiani Marcellini Impressio Hystoriographi dignissimi Rome facta ẽ totius orbis terraꝝ reginꝑ olim & Imperatricis arte maxima & Ingenio per dignissimos Impressores Georgium Sachsel de Reichenhal & Bartholomeũ Golsch de Hohenbart clericos Anno dñi. M. CCCC. LXXIIII. Die uero VII. Iunii Mensis Pontificatu uero Sixti diuina prouidentia Pape QVarti Anno eius Tertio.

According to the pencil-numbered folios of this copy, the volume contains 135 leaves. 'It is worthy of remark (observes Lord Spencer) that, although Greek types had been used at Rome several years previous to the date of this publication, there are blanks left in this volume for the insertion of the Greek passages.' The capital Initials are here uniformly, and neatly, inserted in gold; and the copy is as fine and large as can be wished. See the authorities referred to in the *Introd. to the Classics;* vol. i. p. 140.

113. Apicius. *Printed by William Signerre. Milan.* 1498. Quarto.

Editio Princeps. This is a volume coveted by the curious; and as it is not mentioned by De Bure, nor to be found in the collections of Gaignat, and the Duke de la Valliere—and as there is only a title-page account of it in the works of Harwood and Boni, the ensuing description may be acceptable. Fossi, in the *Bibl. Magliabech.* (see subsequent article) has very correctly noticed it, although not in so copious a manner as the following.

On the recto of the first leaf we are presented with this title.

APICIVS IN RE QVOQVINARIA.

In the original there is a badly-worked square line, by way of border, round this device. On the reverse of the same leaf is the editor's address, beginning thus:

Ad Magnificum Ioannem Mollum Ducalē Secre
tarium Antonii Mottæ Mediolanen̄. Epistola.

This epistle occupies 3 pages, terminating with some verses of the author of it, and a 'tetrastichon' of Bernard Mollus. The text of the author begins on the recto of a i, and concludes on the recto of e viij. in eights. On the reverse of the last leaf, we have the following verses and colophon: the former of which have been noticed by Freytag as belonging to the edition of 1503.

Antonius mota Ad vulgus.

Plaudite fartores: cætari: plaudite ventres
Plaudite mystili tecta per vncta coqui
Pila sit albanis quæcunq; ornata lagænis
Pingue suum copo limen obesus amet

Occupat insubres altissimus ille nepotum
Gurges & vndantes auget et vrget aquas
Millia sex ventri qui fixit Apicius alto
Inde timens : sumpsit dira venena : famem.

Ioannes salandus lectori.

Accipe quisquis amas irritamenta palati :
Precepta : & leges : oxigarumq; nouum :
Condiderat caput : & stygias penetrauerat vndas
Celius : in lucem nec rediturus erat :
Nunc teritur dextra versatus Apicius omni
Vrbem habet : & tectum qui peregrinus erat :
Acceptum motte nostro debebis : & ipsi
Immortalis erit gratia : laus & honor :
Per quem non licuit celebri caruisse nepote :
Per quem dehinc fugiet lingua latina situm.

Impressum Mediolani per magistrum Guilermum Signerre Rothomagensem Anno dñi. Mcccclxxxx viii. die. xx. mensis Ianuarii.

It has been supposed that there was a Milan edition, anterior to the present one, of the date of 1490; but this is clearly proved to be fictitious. The ensuing impression, by Bernardus Venetus, is now agreed to be this imagined anterior one. Panzer, vol. ii. p. 88, is of this opinion; and observes that there is no other Milan impression of Apicius, in the Public Library at Nuremberg, than the present one; and that the editor of the edition of 1787, 8vo., proem. p. IX. was wrong in making mention of such other Milan impression. Yet it is extraordinary that De Murr, in his *Memorab. Bibl. Pub. Norimb.* vol. i. p. 296. vol. ii. p. 213, vol. iii. p. 235, does not notice this Editio princeps. Count Reviczky, in his ms. memoranda for a new edition of the catalogue of his books, supposed, perhaps rather whimsically, that the mistake in mentioning an edition of 1490, arose from concluding that the latter part of the date 'VIII', by being printed in the third line, had a reference rather to the day of the month than to the preceding figures 'Mcccclxxxx'. The present is a clean and beautiful copy, bound in red morocco.

114. APITIUS. *Printed by Bernard Venetus. Venice. Without Date.* Quarto.

Having consulted the authorities of Clement (*Bibl. Curieuse*; vol i. p. 406), Freytag (*Adparatus Litterar.* vol. i. p. 97), Braun (*Notit. Hist. Litt.* pt. ii. p. 40), and the *Bibl. Magliabech.* vol. i. col. 126-7, I incline to the opinion of the latter (where the volume is well described), that the present impression is posterior to the preceding one, and is probably of the date of 1500. Braun praises the type with justice. It begins thus:

Apitii Celii de re Coquinaria libri decem.

This title, on the recto of the first leaf, is over those of Suetonius 'De Clar. Gram.' and 'De Claris Rhetor.' beneath the latter we read:

Coquinariæ capita Græca ab Apitio posita hæc sunt: Epimeles: Artoptus: Cepurica: Pandecter: Osprion Trophetes: Polyteles: Tetrapus: Thalassa: Halieus: Hanc Plato adulatricem medicinæ apellat.

On the reverse is a pithy epistolary address of 'Blasius Lancilotus to Bartholomæus Merula, preceptor of the children of Georgius Cornelius.' On the recto of the ensuing leaf, a ii. the work begins: and runs regularly, with four leaves to every signature, as far as h iiij: on the recto of which, at bottom, we have 'Celii Apitii halieus liber decimus et ultimus. Explicit.' * On the reverse are the two poetical

* For the reader's amusement I extract the following curious recipes, *in regard to the dressing of certain Fishes*, which precede the above termination:

'Ius in pisce aurata: piper ligusticum: careum: origanum: rutæ baccam: mentam: myrtæ baccam: oui uitellum: mel: acetum: oleum: uinum: liquamen: calefacies et sic uteris. Ius in pisce aurata assa piper: coriandrum: mentam aridam: apii semen: cepam: uuam: mel: acetum: uinum: liquamen: et oleum. Ius in scorpione elixo piper: careum: petroselinum: careotam: mel: acetum: liquamen: sinape oleum defrictum. In pisce cœnogarum teres: piper: rutam: mel commisces: passum: liquamen: carœnum: et igni mollissimo calefacies. In pisce cœnogarum ut supra facies: cum bullierit: amulo obligabis. In anguilla: piper ligusticum: apii semen: anetum: ius syriacum: mel: acetum: liquamen: oleum: sinape: et defrictum. Ius in anguillam: piper ligusticum: ius syriacum: mentam siccam: rutæ baccas: ouorum uitella: coctum: mulsum: acetum: liquamen: oleum coques.' This tenth and last book treats 'In piscibus uariis. In murenam. In anguillam.' The whole work is very curious; and would highly gratify the modern taste which prevails respecting books of ancient Cookery.

addresses to the reader, as in the preceding edition. Then the imprint:

Impressum Venetiis per Bernardinum Venetum.

Then follows, by the same printer, a treatise of Platyna 'de honesta voluptate,' &c. and 'De Arte Coquinaria,' of the date of 1498; of which latter in its proper place—among the 'Libri Miscellanei.' Although two treatises of Suetonius are mentioned in the title-page, neither of them is in the present copy. Neatly bound in calf.

115. Apollonius Rhodius. *Printed at Florence.* 1496. Quarto.

First Edition: of great rarity. Audiffredi, *Edit. Ital.* p. 352, has given a comparatively brief, but correct, account of this beautiful specimen of early Greek printing; and notices, with sufficient point, the slovenly description of this work in Laire's *Index Libror.* vol. ii. p. 210. The following account is rather more full and particular than any, which, to my knowledge, has preceded it.

The recto and reverse of the first leaf, sign. *a* i, are filled with two brief lives of the poet in Greek; having the following title.

ΓΕΝΟΣ Απολλωνίου Τοῦ ποιητου Τῶν ἀργοναυτικῶν.

On the recto of the ensuing leaf, surrounded by a border of Commentary or Scholia, the text begins thus:*

ΑΠΟΛΛΩΝΙΟΥ ΡΟΔΙΟΥ
ΑΡΓΟΝΑΥΤΙΚΩΝ ΠΡΩΤΟΝ.

ΡΧΟ'ΜΕΝΟΣ ΣΕ'Ο ΦΟΙΒΕ . ΠΑ-
ΛΑΙΓΕΝΕ'ΩΝ ΚΛΕ'Α ΦΩΤΩΝ
ΜΝΗ'ΣΟΜΑΙ. ΟΙ' ΠΟ'ΝΤΟΙΟ
ΚΑΤΑ' ΣΤΟ'ΜΑ. ΚΑΙ' ΔΙΑ' ΠΕΤΡΑΣ.
ΚΤΑΝΕ'ΑΣ. ΒΑΣΙΛΗΟΣ ΕΦΗΜΟΣΥ'ΝΗι ΠΕΛΙ'ΑΟ
ΧΡΥ'ΣΕΙΟΝ ΜΕΤΑ' ΚΩΑΣ ΕΥ'ΖΥΓΟΝ Η'ΛΑΣΑΝ Α'ΡΓΩ'

The work continues regularly in this manner, having the text printed in capital letters, and the commentary in lower case or

* The circumflex accent over the *omega* is, from necessity, omitted.

small letters, as far as sign. χ, in eights. This last signature has only three leaves; on the recto of the third, the colophon is as follows.

ΤΕΛΟΣ ΤΩΝ ΑΠΟΛΛΩΝΙΟΥ
ΑΡΓΟΝΑΥΤΙΚΩΝ.
ΕΝ ΦΛΩΡΕΝΤΙΑ ΕΤΕΙ ΧΙΛΙΟΣΤΩΙ ΤΕΤΡΑ
ΚΟΣΙΟΣ ΤΩΙ ΕΝΕΝΗΚΩΣΤΩΙ ΕΚΤΩΙ.

The reverse is blank. La Serna Santander is, in all probability, in error, when he asserts, (vol. i. p. 69; iii. p. 521) that there are copies with the imprint of 1498. See the *Introd. to the Classics*, vol. i. p. 158; where, however, it is necessary to correct a mistake in describing the present copy, and that in the Royal library, to be UPON VELLUM. Those in the Blenheim and M'Carthy collections ARE printed in this manner; and of these, Audiffredi has made no mention. There are probably few copies, upon paper, which are more beautiful than the present one. Bound in red morocco.

116. APPIANUS. Latine. *Printed by Vindelin Spira. Venice.* 1472. Folio.

FIRST LATIN IMPRESSION. On the recto of the first leaf is a table, without any titular prefix, briefly specifying the contents of the seven books. On the reverse of the same leaf begins a prologue by P. Candidus 'to the most glorious and invincible Alphonsus, King of both Sicilies.' On the recto of the ensuing leaf commences the first book of the work:

P. Candidi de ciuilibus Romanorum bellis ex Appiano Alexandrino traductis in latinum. Liber primus.

At the conclusion of the last book 'qui Celticus inscribitur;' and on the reverse of the last leaf, it is as follows:

Explicit Celticę historię Liber perbreuis. Laus immortali Deo
Hic est alexandrinus appianus
A candido linguę latinę patronò
Romanus. hunc impressit & vindelinus

Quem spira nobilis parens dędalei
Produxit ingeni faceti lępidiq;.

Carmen est Raphaelis Zouenzonii Istri Poetae.
M.CCCC.LXXII.

A full page contains 41 lines. De Bure, vol. v. n°. 4857, gives nearly the same description. Consult the note in my *Introd. to the Classics*, vol. i. p. 164. The present is a clean and beautiful copy, presenting a fine specimen of the Spira press. The paper, type, and press-work cannot be too much commended. In red morocco.

117. Appianus. Latine. *Printed by Pictor, Ratdolt, and Loslein. Venice.* 1477. Folio.

Few ancient volumes of the Classics display greater beauty of typographical execution, than does the present one. Clement and Seemiller may be indulged in the full scope of their warm eulogies upon it. *Bibl. Curieuse*, vol. i. p. 434: *Incunab. Typog.* pt. ii. p. 5. The first page, on the recto of sign. a 2, presents us with the address of Candidus, as before: surrounded, however, by a broad frame, or border, of extremely rich arabesque decoration—printed upon a black ground; with a large blooming capital initial A, executed in the same manner. This may be considered unusual with books printed before the year 1480. On signature a 3 the proheme of the history begins; and on the recto of a 7 begins the history itself. As far as k, the signatures run in tens: from k to o, in eights: o has ten; on the recto of the tenth of which there is the following colophon.

Impressum est hoc Venetijs per Bernardū pictorem & Erhardum ratdolt de Augusta una cum Petro loslein de Langencen correctore ac socio. Laus Deo.
.M.CCCC.LXXVII.

The reverse is blank. In the first book, on the reverse of c i, at bottom, is a blank or deficiency of one leaf—thus noticed in the margin: 'Defectus unius folij: in quo tumultus populi contineri uidebatur. Deinde romanorum consultatio de rebus carthaginensium ut patet ex fragmento orationis insequentis.' The capital initials are uniformly ornamented; similar to what the reader may see in the recent edition of our *Typographical Antiquities*; vol. i. p. xl: except that the back

ground is, in the place here referred to, dotted, or a little open. See Panzer, vol. iii. p. 130; who refers to more authorities than it is necessary to consult for a volume of mere beauty without much rarity. It has been marked at 6l. 6s. in Mr. Egerton's catalogue ten years ago. The present is a clean and large copy, but wormed at the end. It is bound in red morocco.

118. APULEIUS. *Printed by Sweynheym and Pannartz. Rome.* 1469. Folio.

The curious are sufficiently aware of the great value and rarity of this FIRST IMPRESSION. It is the only ancient edition which presents us with the legitimate text of the author, uncastrated by inquisitorial authority. The reader will be pleased to examine the account of it in my *Introd. to the Classics,** vol. i. p. 166-7; and particularly Audiffredi *Edit. Rom.* p. 17, 18. The impression commences with a prefatory epistle by the indefatigable Bishop of Aleria, in praise of the author and of Cardinal Bessarion, for the latter's attachment to the Platonic philosophy. This epistle has been erroneously imagined to have been composed by Bessarion himself. It occupies five leaves, ending in the middle of the reverse of the 5th. A table of 33 lines is on the recto of the ensuing leaf, having the reverse blank. The text begins on the recto of the following leaf:

> T ego tibi sermōe isto milesio uarias fabulas cōserā: auresq; tuas beniuolas: lepido susurro permulceā: modo si papyrum egyptiam: argutia nilotici calami inscriptā: non spreueris inspicere:
>
> &c. &c. &c.

This page, here illuminated, has 36 lines. A full page contains 38 lines.

The work ends, without any particular designation of conclusion, at the bottom of the reverse of the leaf, thus:

> animalibus cenam.

The ensuing leaf is wholly blank. Then follows, on the recto of the

* La Serna Santander, *Dict. Bibliogr. Choisi*, vol. ii. no. 106, has erroneously described the volume as a quarto.

succeeding leaf, Alcinous's epitome of the Platonic discipline, preceded by an episcopal epistle to Cardinal Cusano. : This comprehends 17 leaves. On the reverse of the 17th is the colophon; occupying 5 lines.

Lucii Apuleii platonici madaurēsis philosophi metamorphoseos liber: ac nōnulla alia opuscula eiusdem: necnon epitoma Alcinoi in disciplinarū Platonis desinunt. Anno salutis. M.CCCC.lxix. Paulo ueneto regnante secundo. anno eius ꝙnto. die uero ultima mensis Februarii. Rome in domo Petri de Maximo.

The present is a very fair copy, bound in red morocco. In the collections of the late Bishop of Ely, of Sir M. M. Sykes, and in the Blenheim, Bodleian, Museum, and Royal Libraries.

119. Apuleius. *Printed by Philip Pinzius. Venice.* 1493. Folio.

This edition needs but a brief description. On the recto of fol 1. it has the title printed in capital letters. The epistle of the Bishop of Aleria immediately follows, occupying 7 pages. The text commences with two lines of capital letters printed in red; and ends on the recto of t v, in sixes. The imprint informs us that it was executed by Philip Pinzius of Mantua .M.cccc.lxxxxiii. This is a very indifferent copy, in calf, of a book executed without any pretensions to typographical beauty.

120. Aristophanes. Gr. *Printed by Aldus. Venice.* 1498. Folio.

First Edition of Nine Plays: the *Lysistrata* and *Thesmophoriazousai*, forming the 10th and 11th comedies, not being published till the year 1515, at Florence, by the Juntæ, in 8vo. The reader is presented with the following copious and particular account of the arrangement of the contents of this Aldine impression.

On the recto of the first leaf, we read

ΑΡΙΣΤΟΦΑΝΟΥΣ ΚΩΜΩΔΙΑΙ ΕΝΝΕΑ

ARISTOPHANIS COMOEDIAE NOVEM.

The Nine Comedies, as immediately designated, are as follow: *Plutus, Nebulæ, Ranæ, Equites, Acharnes, Vespæ, Aves, Pax, Contionantes.* Then a Greek epigram in commendation of the Dramatist. On the reverse, at top, is the prefatory address of Aldus to Daniel Clarius of Parma; dated 'Venetiis tertio Idus Iulias. M.IID.' which is very interesting, and may be seen in the *Bibl. Smith, App.* p. ccxcv. The Greek address of Marcus Musurus is beneath: this latter is on the recto of the second leaf, marked, by way of signature, '2.' The address concludes on the reverse of this second leaf. The three ensuing folios (of which the second is marked '4') contain excerpta from Hephæstion, Demetrius Triclinius, and Plato, concerning dramatic metres, &c. Then follows, on the recto of the 6th leaf from the beginning of the volume, the life of Aristophanes, in Greek; succeeded by two leaves 'ΠΕΡΙ ΚΩΜΩΔΙΑΣ.' On the recto of the 9th leaf, sign. *a*, begins the text 'of *Plutus*:' with the Scholia, which conclude on the recto of A. x. The entire Play contains 34 leaves: On the recto of the ensuing leaf, sign. *s*, we have ΑΡΙΣΤΟΦΑΝΟΥΣ ΝΕΦΕΛΩΝ, ΠΡΟΘΕΩΡΙΑ. filling each side of the leaf. Then on sign. *s* ii, begins the '*Nebulæ*' comprehending 46 leaves, and terminating on the recto of *x* vij. A blank leaf with a curious water-mark, of a cross upon a pole above a crown, ensues. Signatures λ i and λ ii are filled by prolegomena concerning the '*Ranæ*;' This third Play fills 40 leaves; ending on the reverse of sign. *o* x. Signature π i. is occupied by introductory matter relating to the '*Equites*.' On the recto of sign. π ii. this latter play begins, comprehending 45 leaves, and ending on the reverse of sign. φ vj. We have next the ΑΧΑΡΝΕΩΝ ΥΠΟΘΕΣΙΣ on sign. χ. On the recto of signature χ ii, the play begins, and comprehends 31 leaves. The remaining Plays may be thus summarily described.

Vespæ: 1 leaf of preface: 37 leaves of text: beginning on signature B ii; and ending on the recto of Z vj.

Aves: 1 leaf of preface sign. H: On signature H ii, and ending on rev. of M iv: 43 leaves. At the conclusion is this notice:

Ἀριστοφάνους κωμωδιων ἁπλας των εἰς αὐτὰς σχολίων ἀρχαίοις συντεθέντων γραμματικοῖσ. ἃ δη σπουδὴν ἑ ἀντιγράφοις κείμενα διαφόροις καὶ πεφυρμένασ, συνείλεκταί τε και ὡς οἷον τὴν νῦν μελέτασα διώρθωται παρὰ Μάρκου Μουσούρου του κρητός.

ΤΕΛΟΣ

Pax: Sign. N. prolegom. The text, from sign. N ii to Π iv rev. 83 leaves.

Contionantes: Sign. P proleg. rect: Play begins on the reverse, extending to T iv. rect: 20 leaves.

On the reverse of T. iv. begins the table of catchwords under the different signatures, having ΤΕΛΟΣ at the end, on sign. T v. recto. On the reverse of T v, the register is in Greek and Latin: the latter as follows:

Omnes sunt quaterni exceptis. δ. ο. Γ. quinternis, & φ Z. T. ternis, et M. duerno.

Venetiis apud Aldum. M.IID. Idibus Quintilis.

In hoc idem quod in aliis nostris impetrauimus

However defective, in critical accuracy, may be the text of this edition, the *Scholia* render it of great consequence to the classical reader. See the authorities quoted in the *Introd. to the Classics;* vol. i. p. 173. Fine copies of this impression are rare, and sought after; but such copies as the present one, and that in the library of my friend Mr. Heber, it will rarely fall to the lot of collectors to possess. Sir M. M. Sykes has the beautiful copy originally in the present collection, which is, in a small degree only, inferior. Although Renouard, *L'Imprim. des Alde,* vol. i. p. 21, does not notice any copy of this impression UPON VELLUM, I make no doubt that there were more than one copy of this kind struck off; as companions to the Aristotle—of which we are immediately to treat.

121. ARISTOTELES ET THEOPHRASTUS. OPERA. Gr. *Printed by Aldus. Venice.* 1495-8. Folio. Bound in 6 Volumes.

FIRST IMPRESSION of the Works of Theophrastus and of Aristotle, with the exception of the *Poetics* and *Rhetoric* of the latter. The following description of the volumes is more minute than any to which it is in my power to refer the collector.

VOL. I.—On the recto of the first leaf we have three sets of Greek verses; namely, four verses under the following title: 'ΕΪΣ ΟΡΓΑΝΟΝ ΑΡΙΣΤΟΤΕΛΟΥΣ. ΑΝΩΝΥΜΟΝ.': four, under 'ΣΚΙΠΙΩΝΟΣ ΚΑΡΤΕΡΟΜΑΧΟΥ'; and six under the ensuing curious one: 'ΑΛΛΟΥ ΜΑΝΟΥΚΙΟΥ ΒΑΣΙΑ ΝΕΟΣ ΕΪΣ ΦΙΛΟΥΣ': at bottom we read 'ΕΡΡΩΣΘΕ.' On the reverse of

this leaf is the address of Aldus to Albertus Pius, in Latin. The conclusion of this address is very animated. Aldus tells his Patron that both himself and the Public will shortly have, from his own press, the Aristotelian Commentaries of Ammonius, Simplicius, Porphyrius, Alexander, Philoponus, and Themistius: with the works of Grammarians, Poets, Orators, and Historians. He boasts of having many learned men to assist him; among whom he particularly mentions 'Alexander Bondinus artium et medicinæ doctor egregius; ac doctissimus litterarum Græcarum.' On the recto of the second leaf is a Greek epistle of Alexander Agathemon, to the lover and practiser of philosophy. At bottom we read E"PPΩΣO. On the reverse is a short Greek address of Scipio, having at bottom E"P"P"ΩΣΘE. Then, on the recto of sign. A iii. ΠΟΡΦΥΡΙΟΥ Ε"ΙΣΑΓΩΓΗ', occupying ten leaves. On the recto of the ensuing leaf (B. v.) begin the *Categorics*. The text of the author terminates on what would be the recto of f v. On the reverse of the same is the register: the imprint, M.CCCC.LXXXXV, and privilege of exclusive sale, are at the end of the register on the recto of the following and last leaf. On the reverse, is a list of the contents of the volume.

Vol. II. Pt. I.—On the recto of the first leaf, with a star * for its signature, are specified the contents of the volume in Greek and Latin. Then follows, in the large handsome type of Aldus, a Latin address of the printer to Albertus Pius. The Lives of Aristotle by Laertius and Philoponus, in Greek—a Greek Life of Theophrastus—extracts from Galen, 'περὶ φιλοσόφου ἱςορίας,' from Aristotle, 'περὶ ζωων ἱςοριας τὸ κ',' occupying 38 unnumbered leaves—commence on the recto of * iii. The text follows, and the imprint of Aldus will be seen on the recto of fol. 268—as the leaves are regularly numbered from the end of the 38 preliminary ones, just noticed. Both the Greek and Roman dates assign the year 1497 to the execution of this volume.

Vol. II. Pt. II.—On the recto of the first leaf sign. aa*aa* is a list, in Greek, of the contents of the volume: the whole of which, as far as fol. 435 rev., is devoted to the works of Aristotle. On the rev. of the same folio begin five pieces of Theophrastus; the first, concerning *Fishes*. On the recto of fol. 456 begins the register: which terminates on the reverse of fol. 457, with the imprint: 1497.

Vol. III. Pt. I.—On the recto of the first leaf, having a large cross by way of signature, and numbered I by way of folio, begins a list of the contents of the volume, in Greek and Latin; from which we find that it contains the *Plants* and *Metaphysics* of Theophrastus, as well

as some pieces of Aristotle. On the reverse of the same, is the address of Aldus to Albertus Pius; in which the former thus indulges his spirit and enthusiasm concerning the prosecution of this work:

'nec ab incœpto unquam desistam, nisi effecero quod sum pollicitus. nullis profecto parcam sumptibus quamuis magnis. paruifaciam labores omnis, etiam si in voluptate uiuere, et in ocio esse semper possim. Es. n. tu mihi optimus testis, an potiores Herculis erumnas credam, sæuosque labores, et uenere, et coenis, et plumis Sardanapalli. Natus. n. homo est ad laborem, et ad agendum semper aliquid uiro dignum,' &c.

On the recto of the ensuing leaf, also numbered 1 at top, and aaa *aaa* by way of signature at bottom, the text begins concerning the History of Plants, by Aristotle. The folios are numbered; and at fol. 226, the work ends with these words,

ταῦτα καθαῦ λεκτέον. ΤΕΛΟΣ

Vol. III. Pt. II.—A list of contents of the Problems occupies the first leaf, on signature AAA aaa. numbered 1. The *Problems* end on the rev. of fol. 116. Then on the following leaf, sign. *a*. a. numbered anew 1, the commentaries of Alexander Aphrodisius upon the Problems. This comprehends 42 leaves. The *Mechanics* begin with a fresh set of numerals and signatures, a. *a*., and terminate on the reverse of fol. 12. The *Metaphysics* occupy the next 116 leaves, separately numbered. (The rect. of fol. 32 is, in this copy, left wholly blank.) On the ensuing leaf, numbered 117, we have ΘΕΟΦΡΑΣΤΟΥ ΤΩΝ ΜΕΤΑ ΤΑ ΦΥΣΙΚΑ. which concludes on the rev. of fol. 121. On the opposite leaf are the Register and Imprint: M. III. D.

Vol. IV—The first leaf, rect. exhibits the contents of the volume. On the reverse, is a short address in Latin to Albert Pius: telling him that the volume contains the *ethical*, *œconomical*, and *political* works of Aristotle. Folios 203, 204, are very carelessly numbered. Fol. 210, blank: afterwards 11 unnumbered folios—Then comes '19' for 209. Then 210 in regular order, to 237—but 138 is put for 238. On fol. 316 rect. the *Ethics* end: followed by two pages of register. The imprint is on the last of these pages.

Venetiis. M.IID. Mense iunio. Apud Aldum. et hoc cum priuilegio

Such is the particular, and to him who shall be desirous of possessing a perfect copy of the work, useful description of these rare and

magnificent volumes. Renouard mentions a copy UPON VELLUM, in the Imperial library at Paris. A similar copy, of extraordinary size and beauty, is in the library of Corpus Christi College, Oxford, wanting only one volume—which happens to be in the Bodleian library. The present paper copy is large and magnificent, having many rough edges at the bottom of the leaves, and is beautifully bound in red morocco. Mr. Heber's copy is of unexcelled size and beauty. Dr. Valpy has also a remarkably clean and perfect copy of it, and the library of All-Soul's College, Oxford, boasts of one which may vie with either. It is in most of the public and great private collections in this country.

122. ARISTOTELES. MORALIA. POLITICA. OECONOMICA. Latinè. *Supposed to have been printed by Mentelin at Strasbourg. Without Date.* Folio.

Before we make any observation respecting the printer and date of the present impression, it may be as well to give a description of the arrangement of its contents; equally useful, although not so full, as the descriptions by Seemiller and Braun.

It begins thus on the recto of the first leaf, without any prefix, with the following important piece of intelligence:

> Aristotelis ethicorū libros latinos facere nuper institui nō quia prius traducti non ēnt. ꝙz quia sic ducti erāt ut barbari magis q̄z lati effecti viderent
>
> &c.

A full page has 32 lines. There are neither prefixes to chapters, nor capital initials, nor signatures. On the reverse of the last leaf of the 10 books of Ethics, we have, written in bright red ink, in an ancient hand,

> Decimus ethicorum finitur
> ❧ ❧ ❧
> et illuminatur an. 1484

Then follow the *Politics:* terminating on the recto, with three similar capital letters in red ms. On the recto of the following leaf is Aretin's prologue upon the *Economics*, which have the same W A W at the end, in ms. The recto of the ensuing leaf is blank. On the reverse is Aretin's address to the Pope, concerning the difficulties and care attending the translation of the Politics. This is followed by another short address, apparently to the Magistrates of Florence, beginning thus:

Magnifici ⁊ potentes domini domini mei singularissimi post recōmendacionē. Nō sum oblitus magnifici domini quanto me honore affecerit ciuitas vestra dum cū esse ad balnea petriolana valetudinis causa pfectus, &c.

This is dated 'Florencie. 8. kl' decembris āno domini, 1438.' It is succeeded by a reply, apparently from the Magistrates, in which the receipt of Aretin's translation of the Politics is gratefully acknowledged. It is thus dated; 'Datū senis die vicesima octaua decēbris 1438.' The translator is Leonard Aretin. In the whole, 169 leaves.

A word remains to be said concerning the date and printer of the work. Steigenberger (according to Seemiller) published a fac-simile of the type, in his *Literarisch-kritischen Abhandlung*, &c., and endeavoured to prove that it was clearly Mentelin's. Denis, pt. ii. p. 494, is brief, but acquiesces in this conclusion; Seemiller, *Incunab. Typog.* fasc. i. p. 146, assents to the same, and gives a particular account of a copy which wanted the first leaf. Braun, *Notit. Hist. Lit.* pt. i. p. 14, is also copious; referring to Seemiller, but giving no opinion as to the printer. He calls it 'antiquissima editio, præstantioribus Bibliographis ignota.' Laire, *Index Libror.* vol. i. p. 34, is sufficiently brief; referring to the *Bibl. Pinell.* vol. i. p. 216, n°. 1213; where it is called 'very ancient,' but is said, inaccurately, to be printed in a 'roman character.' The types are semi-gothic, and are rather larger than those in Mentelin's *German Bible*, and in the same printer's *Ars Prædicandi*. by St. Austin; yet their position, character, and the general mode of printing, are unquestionably different. Lambinet, in his *Orig. de l'Imprim.* vol. i. p. 258-9, in his list of the works printed by Mentelin, has not thought proper to notice the present one; and in the absence of direct evidence, it may be as well to withhold any positive opinion in respect of the printer or of the date of the impression. That it

was executed before 1477, as some bibliographers have asserted, may be safely admitted. The work is printed on admirable paper, presenting a breadth of margin, which has drawn forth the warm eulogy of Braun. The present copy is as fine and perfect as can be desired. It is bound in russia.

123. ARISTOTELES. DE MORIBUS. *Without Date, Place, or Printer's Name.* Quarto.

This ancient edition is justly assigned to the press of Ulric Zel at Cologne; as there is every internal evidence of Zel having been the printer of it. It begins on the recto of the first leaf, thus:

> Aristotilis liber de moribus ad eudemiū per Leonardū. aretinū de greco in latinū tīslatus

On the reverse of the 14th and last leaf, from the commencement, the treatise ends:

> Explicuit Liber Aristotilis de moribz ad Eudemiū. per Leonardū aretinū de greco in latinū translatus.

This description, however brief, is more copious than the one given by Braun, *Notit. Hist. Lit.* p. 61; to which Panzer, vol. i. p. 326 only refers. The present is a large beautiful copy, bound in russia; but a duplicate of the work is in a volume with some opuscula of St. Austin. The late Bishop of Ely had also a copy.

124. IN ARISTOTELIS CATEGORICA SCHOLIA SIMPLICII. *Printed by Calliergus. Venice.* 1499. Folio.

Mr. Beloe, in the fifth volume of his *Anecdotes of Literature and Scarce Books*, p. 64, has given a brief but correct account of this rare and precious volume; which is executed in a style of typographical elegance very much exceeding the productions of the rival press of

Aldus. The recto of the first leaf presents us with the title and printer's device * thus tastefully disposed.

ΣΙΜΠΛΙΚΙΟΥ ΜΕΓΑΛΟΥ ΔΙΔΑΣΚΑΛΟΥ
ΥΠΟΜΝΗΜΑΤΑ ΕΙΣ ΤΑΣ ΔΕΚΑ ΚΑΤΗ-
ΓΟΡΙΑΣ ΤΟΥ ΑΡΙΣΤΟΤΕΛΟΥΣ.

* There is an inscription (probably among many others with which the reader's classical learning will furnish him) similar to the lower compartment of the above, in Montfaucon's *Diarium Italicum*; p. 98.

Then follows, on the recto of the ensuing leaf, beneath an elegant frame-work in red, having ΝΙΚΟΛΑΟΥ on one side, and ΤΟΥ ΒΛΑΣΤΟΥ on the other,

ΣΧΟΛΙΑ ΕΙΣ ΤΑΣ ΑΡΙΣΤΟΤΕΛΟΥΣ
ΚΑΤΗΓΟΡΙΑΣ, ΑΠΟΦΩΝΗΣ ΣΙΜ-
ΠΛΙΚΙΟΥ ΔΙΔΑΣΚΑΛΟΥ ΜΕΓΑΛΟΥ.

with 28 lines of text ensuing, beneath. This is on sign. A β. rect. On the reverse of Φ v. at bottom, is the colophon,

ΤΕΛΟΣ.

Το σιμπλικίου ὑπόμνημα εἰς τὰς δέκα κατηγορίας τοῦ ἀριστοτέλους, &c.

with the name and date thus: ‘τοῦ εὐσεβοῦς καὶ δοκίμου ἀνδρὸς, κυρίου Νικολάου Βλαστοῦ τοῦ κρητός. πόνῳ δὲ καὶ δεξιότητι, Ζαχαρίου καλλιέρου τοῦ κρητός. των λοιπων ἀνδρων χάριν, καὶ λόγων ἑλληνικων ἐφιεμεν. Ετει τῶ απο τῆς Χριστοῦ γεννήσεως, Χιλιοστῳ, τετρακοσιοστῶ, ενενηκοστῶ ενάτῳ. Πυανεψιωνος, πέμπτη φθίνοντος.

On the recto of the following leaf is the register: with a Greek title in capital letters, in red, and the device of the double-necked eagle, with outspread wings, in black. A full page contains 37 lines. All the signatures have 8 leaves, except A, which has 10. Of the splendor of the capital initials, the red-ink borders, and other typographical particulars, something will be said under the articles of the same printer's publication of the *Quinque Voces* of Porphyrius, and the *Etymologicon Magnum*; vide post. Nothing can well exceed the condition and beauty of this magnificent volume. It is elegantly bound in russia.

125. ATHENÆUS. Gr. *Printed by Aldus. Venice.* 1514. Folio.

EDITIO PRINCEPS. The reader will be pleased to examine the *Introd. to the Classics*, vol. i. p. 199, for an account of the comparatively critical value of this impression, and receive the following as a correct bibliographical description of the arrangement of its contents.

On the recto of the first leaf is the title, in 27 lines in the shape of an hour-glass; except that the top is a good deal wider than the bottom. The Aldine anchor, unshaded, is beneath: On the reverse, the address of Aldus to Pannonius is in small italics. On the ensuing leaf, having α 3 at top and A 2 at bottom, it begins thus:

ΥΠΟΘΕΣΙΣ ΤΟΥ ΣΥΓΓΡΑΜΜΑΤΟΣ.
ΔΑΙΤΥΜΟΝΩΝ ΚΑΤΑΛΟΓΟΣ.
ΕΚ ΤΩΝ ΑΘΗΝΑΙΟΥ ΔΕΙΠΝΟΣΟΦΙ-
ΣΤΩΝ ΒΙΒΛΙΟΥ ΠΡΩΤΟΥ.

Then follows the 'Encomium Estiatori', in the form of a dialogue between Timocrates and Athenæus; having, on the reverse, the commencement of the first book. The pages are numbered at top with the Greek α prefixed. At page α 20, (falsely numbered 22) commences the second book, which terminates on the reverse of B 9 at page α 38. The third book is renumbered (p.) 1, on sign. a; and the paginary numbers then continue regularly to the end of the volume at p. 294; where we read

Omnes sunt quaterniones, exceptis A & B qui sunt quinterniones. & t ultimo qui est duernio.

VENETIIS APVD ALDVM, ET
ANDREAM SOCERVM
MENSE AVGVSTO.
M. D. XIIII.

On the reverse of the following leaf is the anchor, in outline. Renouard is interesting, but not more particular than the ensuing: *L'Imprim. des Alde*, vol. i. p. 112. The present is a clean beautiful copy, in calf binding.

126. Aulus Gellius. *Printed by Sweynheym and Pannartz. Rome.* 1469. Folio.

Editio Princeps. Having before* referred to numerous authorities in regard to the rarity and value of this impression, it remains only to request the reader to consult the interesting notice of it by Audiffredi, *Edit. Rom.* p. 19, in which the errors of Quirini and Schelhorn are corrected; and to add the following correct description.

A preface of 4 leaves and a half, or 9 pages, precedes the body of the work. The rev. of the 5th leaf is blank. On the recto of the 6th leaf, the 1st book begins with ' [P]Lutarchus in libro quē,' &c. without any prefix. This page is here elegantly illuminated. A quantity of Greek is in the 3d page of the work, not very unlike the Subiaco Greek type, but somewhat sharper, as a comparison between the facsimile at p. 206, ante and the following one, may prove:

* *Introd. to the Classics*; vol. i. p. 205.

οι μ δαρτεμῖσ εισι κατ ουρεοσ ῖοχεαιρα
μ κατα τηυγετου περῖμηκετου μ ερυμαφθορ.
τερπομεμι καπροισί και ωκυμοσ ελεφοισί
τη δεδαμα κουραι μυμ φαιδῖμοσ αιγῖοχοιο

The head titles of the books are uniformly omitted. On the recto of the last leaf of the work, we have the continuation of a set of verses, ending thus, with the colophon beneath:

Nostra piis tuta est: fiditq; Thalia modestis
Iudicibus: si qua es inuida turba tace.
Sede Petri Veneto Paulo florente secundo
Egimus hec Rome. gratia summa deo.

Anno Christi. M.CCCC.lxix. Paulo regnante. ii. Anno eius. v. die uero. xi. mensis Aprilis. In domo Petri de Maximis.

* Montibus it qualis studiosa Diana pharetre
Aut per Taygeti spatiosa iuga: aut Erymanthi
Et nunc gestit apro: nunc ceruo diua uolucri.
Stant circum nimphe agrestes Ioue celite nate.
lib. VII. ch. ix.

Palmer is deserving of quotation in regard to some information connected with the GREEK TYPE used in the present edition. 'I have already hinted (says he) their method of managing the Greek quotations, which they followed in the first volumes they printed, that is till the middle of the year 1469: perhaps were they forced to it for want of workmen to cut the Greek alphabet, but at length, notwithstanding the neglect of that tongue might have excused them from the labour and expense of procuring sets of punches and matrices for printing in that language, and the difficulty of finding workmen fit for such a task; they surmounted every obstacle of this nature, and formed a complete Greek alphabet which they used in the edition of AULUS GELLIUS. Concerning this edition the Bishop of Aleria speaks thus: 'However this proved a very arduous task at first—for a great part of the Latin was corrupted through the negligence of the transcribers, and a much greater part of the Greek depraved, maimed, and mutilated. Even that, which remained intire, was scarce understood by Latin scholars, by reason of their ignorance in Greek. Some attempts have been made by persons skilled in both tongues, to restore this jewel to its former lustre; but they, either discouraged by the difficulty, or diverted by other affairs, desisted from the undertaking." Thus writes that learned prelate, who by the assistance of Theodore Gaza, a man of great abilities and universal learning, performed this admirable work, rectified the Latin text, and rendered the Greek intelligible. This edition was printed anno 1469 in a fine character, with the arguments to each book done in red by the illuminators. The quotations, which are long and more frequent, than any other author, are printed in a fair Greek character, considering this kind of printing was

A blank leaf follows. Then succeed the heads of the chapters of the books, in 14 leaves; ending at bottom of the reverse of the 14th, thus:

de noctium ordine. Caput undecimū. Atqui iucundiora.

A full page has 38 lines. The present is a large copy of a work of well known rarity; and is bound in red morocco.

127. AULUS GELLIUS. *Printed by Jenson. Venice.* 1472.

Clement has not bestowed exaggerated praise upon this impression, when he says that it surpasses the preceding one in the beauty of its typographical execution, and especially in that part of it which regards the Greek passages. *Bibl. Curieuse;* vol. ix. p. 117. The reader will have an opportunity, from the subjoined fac-simile of the latter, of drawing his own conclusion. The work commences on the recto of the first leaf, at top:

AVLI GELII NOCTIVM ATTICARVM COMMENTARII
CAPITVLA PRIMI LIBRI.

These capitulary heads are the same as at the end of the Edit. Prin.: terminating on the reverse of the 14th leaf, nearly at top. On the recto of the ensuing and 15th leaf,

AVLI GELII NOCTIVM ATTICARVM COMMENTARII
LIBER PRIMVS.

Lutarchus in libro quem ὁπόση ψυχῶν καὶ σωμάτων ἀνθρωποις περὶ εὐφυίαν καὶ ἀρετΗ῾Ν διάφορα:

I shall now subjoin a fac-simile of the Greek in this impression, which is more beautiful than the specimen that has just preceded it.

but in its infancy; and what is extremely remarkable, they were so correctly printed, that, as we are assured by Mr. Maittaire, in two whole pages, which contained seventy-six lines of a considerable length, there were but fourteen faults of impression. The place mentioned by that author, may be seen in page 46 of his Annales Typogr. [edit. 1719] where he has set down those places, which were wrong printed, in order to convince the world, by the smallness of their number, of the accuracy and diligence of those two printers.' General *History of Printing;* p. 126-7.

ἐωαωφοτέραν ἰνὲωίκληροςἢ μέλλειν καθενδήσειν
κατεργάσασα μέγα. καὶ περὶ βόητον ἔργον
ἐκτῆς οἰκίας ἐξέβαλε τὴν λυπουσαν. ἣν ἐβούλετο.
ἰνὲωι βλέπωσσι πάντες εἰς τὸ κρεωβύλης πρόσωπον.

On the recto of the last leaf, at bottom, beneath the 'Volumina' &c. as in preceding edition, it is as follows:

AVLI GELII NOCTIVM ATTICARVM COMMENTARII FINIS: IMPRESSI VENETIIS PER NICOLAVM IENSON GALLICVM FELICITER. M.CCCC.LXXII. NICOLAO TRVNO DVCE VENETIARVM INCLYTO.

The reverse is blank. A full page contains 40 lines. Consult the references to various libraries, for copies of this impression, in my *Introd. to the Classics*; vol. i. p. 206-7. The present copy is not free from stain, and is bound in red morocco.

128. AULUS GELLIUS. *Printed by John de Tridino. Venice.* 1496. Folio.

The title is printed in capitals on the recto of the first leaf. On A ii recto, begins the table, which occupies 9 leaves. The signatures run in eights. The imprint and device of John de Tridino (vide p. 276 post) are on the recto of u iiii — 'Impressum Venetiis per Joannē de Tridino alias Tacuinum Anno domini. M. cccc. lxxxxvi. die. vi. Aprilis.' There are CXVIII leaves, numbered, besides those of the table. A very indifferent copy of an indifferently printed book.

129. AURELIUS VICTOR. *Printed by Sixtus Ruesinger. Without Date.* Quarto.

This is, in all probability, the FIRST EDITION of Aurelius Victor. It is attached to an impression of Sextus Rufus, printed by Ruesinger precisely in the same manner, and having the following two words subjoined:

SIXTUS. RVESINGER.

* In aurem utranque: quandoquidem dotata est: cubet:
Re confecta magnifica: & negocio inclyto
Domo illam exegit: cui male uoluit maxume.
Vt omnes in creobulæ faciem oculos conuerterent:
Lib. II. ch. XXIII.

Ruesinger was a Neapolitan printer, and his works are rather scarce than beautiful. The present edition has neither title nor imprint; but it begins thus on the recto of the first leaf:

ROCA: REX: ALBANO
RVM: AMVLIUM: ET
Numitorē. filios habuit: qbus
regnū ānuis uicibus hābēdū
reliqt: ut alternis uicibus īpe
rarēt. Sd Amulius fratri īmperiū nō dedit.
et ut eū sobole p̄uaret filiā illius Rheā Sil
&c. &c. &c.

having 28 lines in the same page. A full page contains 33 lines. The impression ends with the life of Cneus Pompeius. I have consulted Laire's *Index Libror.* vol. i. p. 189, where it is called EDITIO PRINCEPS; and *Bibl. Pinelli*, vol. ii. p. 59, n°. 2650. In both authorities there is a very brief description of it. The former assigns to it 'about the date of 1470.'

130. AURELIUS VICTOR. Sub Nomine CAII PLINII NEPOTIS. *(Supposed to be printed by Sachsel and Golch. Rome.) Without Date*, Quarto.

On the recto of the first leaf it begins without any prefix, at top, thus:

NGELVS Tiphernas Alexandro Iusti
no. S. D. Laurentii optimi genitoris tui
memorię acris [a]c tenacissimę miracula in mē
tē uenire solent præsertim quum Plinii ne
potis opusculum aliquando legerim. &c.

On the reverse begins the Life of Aurelius, under the name of the Younger Pliny. A full page contains 25 lines; and the entire volume 29 leaves. The titles to the several chapters are printed in Roman capitals. On the reverse of fol. 29, the impression terminates with the life of Caius Cæsar, without any colophon, thus:

Pharsaliam Pompei magni scryniis epistola
rum Itemq; apud thea scipionis ea optimacō
cremasse fide atq; non legisse. FINIS.

I have compared this type with that of the Homilies of St. Chrysostom, printed at the Eusebian Monastery at Rome in 1470, and find a conformity between them in the smaller letters, and the arrangement and execution of the press work: but, as Count Reviczky has well observed in the fly-leaf of this copy, the resemblance between these characters, and those of the Ammianus Marcellinus of 1474, is so strong and perfect, that Sachsel and Golch, who printed this latter work, were, in all probability, the printers of both impressions. See p. 247, ante. A neat copy bound in red morocco.

131. AURELIUS VICTOR. SUB NOMINE EJUSDEM. *Without Date or Imprint.* Quarto.

On the recto of the first leaf:

NGELVS. Tiphernas Alexandro Iu
stino. S. p. D. Laurētii optimi genito
ris tui memorie acris ac tenacissime mi
racula in mentē uenire solent presertim quū Pli
nii nepotis opusculū aliquādo legerim. &c.

At bottom of the same leaf begin the first two lines of the life of the Younger Pliny. On the reverse of the 22d and last leaf of Aurelius Victor, the impression ends with 'FINIS' nearly at bottom. Then begins the preface of John Aloisius Tuscanus, advocate, prefixed to an edition of 'Suetonius de Grammaticis;' for which, vide post. A full page contains 30 lines. In neat calf binding.

132. AURELIUS VICTOR. Sub Nomine SUETONII TRANQUILLI. *Without Date or Imprint.* Quarto.

An address of Petrus Melleus to Peter Posterula precedes the text; in which the former says,—'non potui uir præstantissime ac patricie

quin mea sane cū una in Bonino mōbritio uiro eruditissimo adhibita multa diligentia ne quod in eo pro uiribus mendū esset Suetoniū Trāquillū de uiris illustribus īprimēdum curarē, &c. A table of 2 leaves begins on the recto of the 2nd leaf. In the whole, 35 leaves. On the recto of the 36th at bottom:

DE REBVS PRAECLARE GE
STIS VIRORVM ILLVSTRIVM

Romanas acies regū que illustria facta.
Si cupis hoc sūas fac breue lector opus:
Quod breue sit quāuis īgētia pōdera rerū.
Continet & ueterū fortia facta uirum.

It may be worth briefly noticing, that De Bure gives no account of the early editions of AURELIUS VICTOR, and that Panzer is exceedingly laconic in his description of only two ancient impressions of this author: of whom it must be confessed, that his biography is hardly deserving of much curious disquisition respecting the earliest printed texts of it. The present impression, from its general aspect, is probably the production of a Venetian printer. Neat, in red morocco.

133. AUSONIUS. (with CALPHURNIUS, &c.) *Venice.* 1472. Folio.

One of the very scarcest among the EDITIONES PRINCIPES of ancient classics. De Bure contented himself with Maittaire's description of it, not being able to discover a copy among the collections at Paris; and La Serna Santander has not supplied the deficiencies of De Bure.

The reverse of the first leaf is entirely filled with an address to the reader, printed in capital letters, and beginning thus.

AD LECTOREM
ó
MUSARVM CVLTOR QUISQVIS
ES AVSONII PAEONII EPIGRAM
MATūN LIBELLVM INTUENS: QV
&c. &c. &c.

(The remainder will be found in Maittaire, vol i. p. 315.)

On the recto of the ensuing leaf, at top,

DILIGENTIS ET ACCVRATISSIMI
IMPRESSORIS MANV : POE
MATA HAEC IN PAR
VO HOC OPERE
CONTINEN.

The Opuscula of Ausonius are then designated in this table, which latter fills the first six pages, ending at bottom of the sixth, thus:

Expliciunt ea Ausonii fragmenta: Quæ inuida cuncta corrodens uetustas ad manus nostras uenire pmisit.

Then follow the tabulary prefixes to Ovid upon the death of Drusus, to Proba, Calphurnius, and Gregorius Tifernus; occupying the 4 next pages. A blank leaf ensues. The first Book of Epigrams of Ausonius follows on the recto of the ensuing leaf, printed in capital letters.

At the top of the reverse it is thus:

M usarum ad calamos fertur manus: ocia nescit
E t commutata meditatur arundine carmen
S ed carmē non molle modis bella horrida martis
O drysii thræssæq; uiraginis arma retractat
E xulta Aeacide: celebraris uate superbo
R ursum: Romanusq; tibi contingit Homerus

Ausonius terminates thus:

EXPLICIVNT EA AVSONII FRAGM-
ENTA. QVAE INVIDIA CVNCTA COR
RODENS VETVSTAS AD MANVS
NOSTRAS VENIRE PERMISIT.

τέλος.

BARTOLOMEVS GIRARDINVS.

ἀυσονιος fueram solus: νῦν χείλε τέ κοσμῶ
Artificis χειρὴ ἰσί τε κάι φύσεί.

ἰοῦτ' ἔργον cum prisca queat renouare uetustas:
Tum νέος antiquis præferet officiis.

Then follow the Opuscula of the three authors before noticed. The date of this impression * is gathered from the conclusion of Calphurnius:

ANNO INCAR. DOMINICE. M.ccccLXXII.

It should be noticed that the first impression of Calphurnius is in the Silius Italicus of 1471. The present is a genuine copy, bound in old red morocco.

134. AUSONIUS. *Printed by Ulric Scinzenzeler. Milan.* 1490. Folio.

This is the earliest impression of Ausonius separately published; and as such, it is sought after by collectors. It begins thus, on the recto of a i.

AVSONII PEONII POETAE DISERTISSIMI EPI GRAMMA TꝺN LIber PRIMVS.

Beneath, are 28 lines. The work is printed with paginary numbers, and has six leaves to every signature, terminating on the reverse of h vj:

Expliciunt ea Ausonii fragmenta. quæ inuida cun cta corrodens uetustas ad manꝰ nr̃as uenire ꝑmisit. Mediolani ꝑpressa ꝑ Magistrū Vlderichū scinzēze ler Anno domini. M.cccclxxxx. Die. xv. Septēbris.

with the usual mixture of Greek and Latin, in 4 verses, beneath. Then follows an address, which is inserted in the note below.† A

* Some remarks upon a supposed date of the Ausonius, expressed by the *Olympiads*, may be seen in Mr. Nichols's recent work, entitled *Literary Anecdotes of the Eighteenth Century*; vol. iii. p. 175, 1812, 8vo. These remarks were written by the late Mr. Bowyer, in answer to Dr. Middleton's observations upon this date, as specified in Maittaire, i. p. 315, note.

† Habes Ambrosi philosophorum optime Ausonium impressum: et a multis expectatum: quem si depravatum offenderis: tum impressorum incuriæ: tum mihi competitorum certaminibus uexato: at curis ingentibus obruto imputabis qui impressoribus assiderem

blank leaf ensues. On the recto of the following leaf is an address of Julius Æmylius Ferrarius Novariensis to Ambrosius Varisius Rosatus the magnificent: in which he begins by telling him that he had corrected the poet from the depraved state of the text in which it had hitherto appeared; yet supplying some difficulties by conjecture. This address begins on the recto of A ii, followed by a life of the poet, and 3 leaves of index: in the whole 5 leaves, ending thus,

Expliciunt ea Ausonii fragmēta. Quæ ĩuida cuncta corrodens uetustas ad manus nostras uenire p̃misit.

The reader may consult the *Introd. to the Classics*; vol. i. p. 212, where it is briefly noticed. The present is a neat copy, in russia binding.

135. AUSONIUS. *Printed by J. de Cereto, alias Tacuinus, de Tridino. Venice.* 1494. Folio.

On the recto of the first leaf, nearly in the centre, the title is as follows:

AVSONII PEONII POETAE
DISERTISSIMI EPI
GRAMMATA.

On the reverse of the same leaf begins, at top, the address of Julius Aemylius Ferrarius Novariensis to Ambrosius Varisius Rosatus, followed by a short life of the Latin Poet. Then the table; comprehending, with the preceding matter, four leaves. On the recto of the 5th, on sign. B, begins the text of the author; which concludes on the reverse of sign. H iii—having the Greek and Latin intermixed verses, as in the first edition, beneath the following colophon:

Expliciunt, &c. (See preceding edition of 1490.) Venetiis impressa per magistrum Ioannem de Cereto alias Tacuinum de Tridino. Anno domini. M. cccc. xciiii. die. xi. Augusti.

nec prœesse quiui Epistolam nostram non affectatam tibi dicauimus nec fucatam: ut quidam feles pullaria cognomento qui aliena scripta pro suis nescio quid dulce reboantia edidit quæ prophanum tantum Ambronum uulgus suspicit et opicorum turba deosculatur. Vale et nostra ut soles defende.

On the recto of the ensuing leaf is the register of the work; beneath which is the printer's device, thus:

The signatures run in sixes, except A and C, which have only 4 leaves. The Greek type introduced is like the handsome characters used by Jenson in his Aulus Gellius, 1472; see p. 269 ante. The present is a good copy, bound in red morocco. This impression had never been seen by Ernesti; *Fabr. Bibl. Lat.* vol. iii. p. 146.

136. Ausonius. *Printed by the Same. Venice.* 1496. Folio.

The addresses of Bartholomeus Merula and Emilius Ferrarius follow the title of the impression, which is printed in 3 lines, in capital letters, on the recto of fol. i. Two leaves of index succeed the prefatory addresses just mentioned. On the recto of sign. B, the text of the poet begins; and concludes on the recto of H iiii. The signatures are in sixes. The printer's name and device are as in the preceding impression. The date is as follows: M.cccc.xcvi. Ernesti observes, properly, that, according to the preface of Merula, the text of the impression is corrected and improved by Jerom Avancius: some Epigrams, not before published, are added from the discovery of Francis Nursius. The present is an indifferent copy, in calf binding.

137. AUSONIUS. *Printed by Angelus Ugoletus. Parma.* 1499. Quarto.

This is the first impression of the ENTIRE WORKS of Ausonius; having, in addition to the contents of the preceding edition, 1. *Quædam Epigrammata:* 2. *Epistola ad Paulinum:* 3. *Perioche Homerica:* 4. *Mosella:* 5. *Ludus* VII *Sapientum:* 6. *Catalogus Nobilium Vrbium:* 7. *Sulpitia (De Satu Repub. et temporibus Domitiani.)* The prefatory letter of the editor Thaddeus Ugoletus (the greater part of which is subjoined below*) will

* Thadæus Vgoletus Lazaro Cassolæ medico celeberrimo. S:

Decreueram eruditissime Lazare Ausonii opuscula: et ea præcipue quæ diu in obscuro delituerant: nunc opera nostra e media barbarie recepta ab inferorum tenebris: ut ita dicam in lucem redeuntia: carieq; situq; obsita uti erant publicare: ueritus ne mihi accideret quod Apelliconi Teio. Qui quom Aristotelicos libros a scepsiis male custoditos: multis in locis ut æquum erat a blattis exesos: magno precio coemptos supplere ac emendare tentasset: multis erroribus temerasse differtur: Nisi tu auctoritate tua quæ mihi pro ratione fuit a proposito dimouisses. Suscepi igitur onus graue quidem et in quo plus laboris et periculi inesset quam laudis et gloriæ: non quod penitus emendationem nostram recte sub manus succedere arbitrarer: sed ut tibi morem gererem: et quoad possem rogatu tuo studiose iuuentuti prodessem. Et si scirem non defuturos: qui me operam male locasse arguerent hoc est qui inscitia sua aliorum doctrinam metientes palam omnibus detrahere consueuerunt quo famam apud imperitum uulgus adquirant quorum nugas præterfluere sino: modo tu studiam et industriam nostram non aspernaris. Confido dubio procul quam paucos: aut neminem diligentiam nostram calumniarum: si Ausonii libros hactenus impressos cum nostra recognitione contulerit. Enim uero comperiet (ut uenia paceq; aliorum dicam) tantum a nobis ex collatione diuersorum codicum Ausonio additum quantum adhuc ab alio nemine. Versus siquidem antea confusos addito carminis genere in pristinam formam restituere conati sumus. uerba præpostera mutauimus: et pleraq; subsultantia resecuimus: noqnulla iampridem exoleta renouauimus. Suppleuimus in plerisq; locis ne dum uerba sed interdum uersus: et integra epigrammata præter opuscula quæ nusquam extare credebantur. Non tamen ausim fateri omnia ad unguem emaculasse: oportuit in tantis fragmentis multa præterire ne magis depranarentur. Scatebant nam uolumina hæc cum librariorum uitio: tum temporum incuria tot erroribus ut, mihi cum hydra pugnandum esse crederem. Quos si penitus resecuissem merito gloriarer quod Hercules apud. Sophoclem in Trachiniis.

'Hæc dextra lernam terram mactata excetra.' Placauit. Multum nos adimit † in corrigendo eo uolumine quod de Ludo Septem Sapientum inscribitur. Necnon in catalogo nobilium urbium: codex uerę et sincerę lectionis Tristani Chalci hominis eruditissimi humanissimiq;. Quare in his duobus omnia meliuscule peruenisse confido. Periochen Homericam talem publicauimus: qualis habebatur in codice fidei non abrogande: Cuius mihi copiam fecit Antonius bernerius: iuris scientia: generis nobilitate: et auctoritate plurima perspicuus. Mosella uitiatus et mutilatus in lucem prodibit: ut pote escriptus ex unico exemplari: eodemq; ab indiligente librario exarato. Nonnulla tamen in eo corrigere tentauimus: et ea potissimum quæ ratione emendari posse uidebantur. Cætera quæ uix coniect.‡ assequebamur retulimus: in Eglogis nostris: quas aliquot abhinc annis scribere cœperamus quoq

† Sic pro 'adiuuit.' ‡ pro 'coniectura.'

give the reader some idea of the sources whence this edition is compiled. Ernesti, in his preface to *Fabr. Bibl. Lat.* vol. i. p. xxiii, censures Fabricius for not having given an explicit account of this edition, which he calls 'inter principes; usu quidem, princeps'—but this learned editor had never seen the *present* and *first* impression of the labours of Ugoletus; and speaks only of their importance from a Venetian reprint of them in 1501, 4to. (not 1500, as he supposes.) Count Reviczky, from a ms. note attached to this latter impression, was also ignorant of the Venetian edition of 1501 being only a reprint of the present. Both impressions are very briefly and superficially noticed in the *Introd. to the Classics*, vol. i. p. 213. It remains therefore to describe the present somewhat particularly.

On the recto of the first leaf we have

Opera Ausonii Nuper Reperta

On the reverse is a privilege from L. M. Sforza, Duke of Milan, to the printer, Andrew Ugoletus, for the exclusive printing of the work for the next two years. It is dated 'xxviii Iulii Mccccl xxxx octavo;' so that it is not likely a reprint of it should appear in the ensuing year. This privilege is followed by the address of the editor, and brother of the printer, Thaddeus Ugoletus, which has been before referred to. Six leaves of a table of contents follow. Eight leaves in the whole, from the beginning, precede the text of the author; which commences on the recto of fol. I, numbered at top, in roman numerals, as is the

Mathie Pannonie regis sapientissimi et inuictissimi bibliotheca greca latinaq; reficiunda præcessemus. In quo opere litterarum studiosis magis prodesse: quam placere studuimus. In eo inuenies multa hactenus aut perperam enarrata: aut citra fidem codicum ueterum citata. Et illud in primis quod nuperrime eleganti epistola quæsieras: in prohemio naturalis historie ubi Catulli poete mentio est in peruetere codice Plinii sic legi. Ille enim ut scis permutatis prioribus syllabis duriusculum se fecit quam uolebat existimari a Veraniolis et fabullis suis. ut tandem hac lectione (si modo doctis auribus* tuis placebit:) eorum emendatio facessat: que famulis ut in uulgatis codicibus positum est expungentes ac tuis pro suis reponentes litteratorum mentes implicant. Quanti fecerit Catullus Veranium et fabullum his uersibus omnibus patet. [&c.]

Sed de hoc alibi copiosius: interim Ansonium medicum et poetam celeberrimum: medicorum optime: et poetices studiose tuis auspiciis impressum accipies: quem aliquando legas cum magnanimo principe tuo Achille Torello de cuius uirtutibus alio loco seruatur oratio: cum ille a militari exercitio: et tu a seuerioribus studiis ad hæc leuiora descendes. Si uero in nostra recognitione aliqua minus dilucida erunt tibi imputabis. qui opus ex omni parte corruptum et dimidiatum publicare iussisti. Non tamen inficiabor paucis aut nemini contigisse ut examussim ueteres libros emendare potuerit, &c.

* Sic pro 'auribus.'

entire work; terminating on the recto of LXXVIII: and having the following colophon:

Impressum Parmae per Angelum Vgoletum Parmen sem Anno Domini. 1499. Die. x mensis Iulii

The register and device of the printer, sufficiently rude, are beneath. The impression is rather a barbarous one; nor is it free from error. An indifferent copy, in calf-binding.

138. BOETIUS. DE CONSOLATIONE PHILOSOPHIÆ. Lat. et Germ. Cum Comment. Thomæ de Aquino. Lat. *Printed by Koburger. Nuremberg.* 1473. Folio.

EDITIO PRINCEPS. On the recto of the first leaf begins a Latin table ('Incipit tabula,' &c.), or index, at top, in two columns: this table occupies the first five leaves; ending on the reverse of the 5th. On the recto of the ensuing leaf commences the text of the poet; which is uniformly, throughout the impression, printed with a space between the lines, equal to the omission of a line. The German version is uniformly printed without such space. The original commences thus:

Arma qui quondã studio florente pegi. Flebilis heu mestos cogor inire modos. Ecce mihi lacere dictant scribenda camene. Et veris elegi fletibus ora rigant.

The original text and the German version occupy 90 leaves, exclusively of those of the table; and including a blank leaf between the 4th and 5th books of the author. On the reverse of the 90th, at bottom, we read as follows:

Boety philosophice consolationis liber quintus explicit.

Then follow, in the present copy, four blank leaves; which give the lover of early typography an opportunity of admiring the stout and well-manufactured paper that was used by the ancient Nuremberg press. On the recto of the 5th leaf, from the conclusion of the German version, commences the Latin commentary of Thomas Aquinas,

which is printed in double columns, and fills 98 leaves. In the whole, 197 leaves. On the reverse of the last, the colophon is as follows:

Hic liber Boecij de ysolatione philosophie in textu latina alemanicaq; lingua refertus ac translat° vna cū apparatu & expositione beati Thome de aquino ordinis predicatorum finit feliciter. Anno domini M.cccc. lxxiij. xxiiij. mensis. July.

Condidit hoc Ciuis alūnis Nurembergensis
Opus arte sua Antonius Coburger

This edition was made known as early as the year 1706, in Becman's Catalogue of the books in the University of Franckfort; p. 39: See also Leyser; *Hist. Poet. Med. Ævi*, 1721, p. 96: both quoted by Clement; vol. iv. p. 441. Laire, *Index Libror.* vol. i. p. 295-6, has well described it; adding that, no one before, as far as he knew, had supplied a description of it. Maittaire and De Bure had only a slight knowledge of its existence, neither of them having seen it. It is noticed in the *Introd. to the Classics*, vol. i. p. 218-9; but in a manner by no means satisfactory. The present is a clean and magnificent copy of a work, not less to be admired for its rarity than for its intrinsic value, and skill of typographical execution. The first page of the text of the author is, in this copy, elegantly illuminated. Beautifully bound in green morocco.

139. Boetius. Idem Opus. *Printed by Koburger. Nuremberg.* 1476. Folio.

De Bure has given a superficial account of this edition; and La Serna Santander is pleased to say that, notwithstanding it is the *third** which exhibits the original text of the author, it is yet much sought

* The second impression was published at Savona; and is the only known production of the Savona press in the 15th century. Laire, according to Panzer, vol. iii. p. 5, saw this copy in the library of Pope Pius VI, at Rome; and in his *Index Libror.* vol. i. p. 352, he introduces, somewhat collaterally, a slight account of it—as being printed in the monastery of St. Austin, in Savona, by Johanes Bonus; and being hitherto undescribed. Boni and Gamba, in their *Biblioteca Portatile;* vol. i. p. 339, seem to have been indebted entirely to Laire. They properly remark of this uncommon impression—'Preziosa scoperta che ci fa conoscere esservi stata la stampa in Savona nel Sec. XV, ciò che sinora era ignoto.'

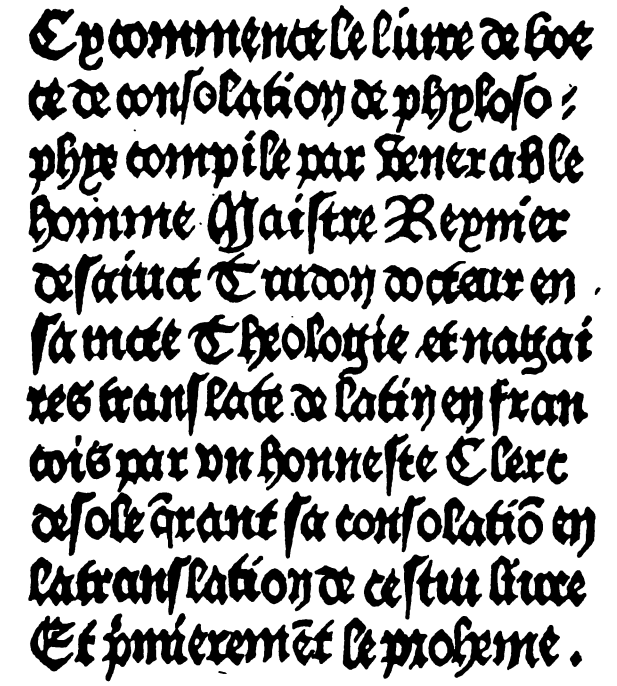
after. In this country it is not much sought after, nor does it bring a large price. A brief description, therefore, may suffice. It commences with a table of 5 leaves; ending as in the preceding impression. A blank leaf ensues. On folio 7, recto, the text begins in long lines. The text occupies 33 leaves; ending on the reverse of fol. 33. 'Gloria deo Sempiterno.' Then a blank leaf; which is followed by the commentary of Aquinas, in two columns, as before: ending at bottom of the first column, on the reverse of the last leaf. This colophon has been extracted by almost every bibliographer: the date of it, therefore, only may be necessary.

Anno Mcccclxxvj. die Idus Nouēbris.

See the *Introd. to the Classics;* vol. i. p. 218-9. Both these editions are printed with the same types. The present is a fine copy, in red morocco.

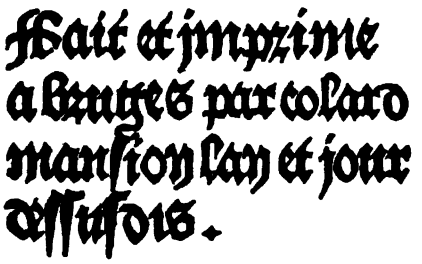
140. Boetius. Idem Opus. Gallicè. *Imprimé par Colard Mansion. Bruges.* 1477. Folio.

This noble edition is printed in two columns. The following is a fac-simile of the beginning of the first column.


Cy commence le liure de boe
ce de consolation de philoso-
phye compile par venerable
homme maistre Remier
de saint Germain docteur en
sa mere theologie et nagai
res translate de latin en fran
cois par vn honneste clerc
de sole ordrant sa consolatiō en
la translation de cestuy liure
Et premierement le prohemne.

The preceding fac-simile is not quite so accurately executed as a severe examiner of the original might require: but the tracing was more correct: yet, being executed in the outline, the artist was somewhat deceived in the breadth of the letters; as they are not, especially in the capital T and R, sufficiently bold. Nevertheless, the *general character* of the original is by no means unfaithfully represented; so that the possessor of a volume, printed with similar types, would not be long doubtful in assigning it to its legitimate printer.

The introduction, to which the preceding fac-simile is the general title, continues for 12 leaves; on the reverse of the 12th commences the Table, which occupies 9 pages. Then a blank leaf. On the recto of the ensuing leaf begins the work, towards the bottom of the page, as if intended for some decorative illumination at top. The commencement of every book, or head title, is printed in red ink, like the preceding, at the bottom of the page. The address of the Translator is on the reverse of the last leaf but one; and the translation is said to be finished in the year M.CCCC.lxxvij. The colophon of the printer, on the recto of the ensuing leaf, at top, tells us it was executed at the same time. It is not incorrectly represented by the following fac-simile; with the device subjoined:



La Serna Santander thinks the date of the correction should be substituted for that of the translation; which latter he considers to be earlier. *Dict. Bibliogr. Choisi;* vol. ii. p. 231. Panzer, *Annal. Typog.* vol. i. p. 262, refers only to Denis, *Supp.* vol. i. p. 74; where I find a reference to Mercier, p. 78—who saw a copy in the cathedral library of 'Tournay,' which he thought was executed in the year 1476. It only remains to observe, that the present is a grand volume, printed upon thick paper, with a bold and legible type; and that it contains 263 leaves of text, according to some ancient ms. numerals. It has neither numerals, signatures, nor catchwords.

In both the editions of Lambinet's *Origine de l'Imprimerie* (edit. 1810, vol. ii. 214, 237) there is a long and interesting account of the publications of COLARD MANSION; whence it would appear that only *ten* works were ever printed by him. In this account (for which Lambinet is indebted chiefly to Mons. Van Praet, who is a native of Bruges; where Mansion carried on his business; and who published some account of our printer, in 1786), a fac-simile of the printer's device* is given;

* Another embellishment is given, of which we shall presently speak. Meanwhile the reader may not object to be made acquainted with the titles of the *eight* other works executed by COLARD MANSION; as stated by Mercier the Abbé St. Leger, in his Supplement to Marchand's *Historical and Typographical Dictionary.* 1: *Le Jardin de Dévotion, ouquel l'ame devote quierte son amoureux Jhesu-crist:* 29 leaves: without date: (Colophon, 'Primum opus impressum per Colardum Mansion. Brugis. Laudetur omnipotens) 2: *La doctrine de bien vivre:* 42 leaves: Mansion's device, as above. 3: *L'Art de bien mourir, ou traité de la mort et de la manière de s'y préparer:* 22 leaves: with device. 4: *La Controversie de noblesse plaidoyée,* &c. 30 leaves: without date or device; but with the printer's character of type. 5: *Débat entre trois chevalereux princes (Alexandre, Annibal, et Scipion) sur le fait de noblesse:* 9 leaves: without date or specific indication. 6: *Le doctrinal du temps:* with name and device, in 2 columns. 7: *Les advinaux amoureux, ou demandes d'une demoiselle à un chevalier, touchant le fait et métier d'amours;* 26 leaves—without name or device: in two columns. 8: *Le Quadriloge maistre Alain chartier:* with his name, (A. D. 1477) in two columns. The preceding five works are all printed in long lines; and copies of either the one or the other are in the Imperial Library at Paris; or in M. Van Praet's own collection. It may be worth adding that Colard Mansion died, in the vigour of life (as it would seem), in the year 1484; and that some of his works were printed by Verard after his decease.

An intimation has been given concerning another embellishment relating to Colard Mansion. For this, as well as for an ornament of no very dissimilar nature (published in my edition of our *Typographical Antiquities,* vol. i. p. 9) I am indebted to Lambinet; who, in turn, has confessed his obligations to Mons. Van Praet. Colard Mansion was a translator as well as printer. He translated, from the Latin, *The Penitence of Adam,* for his Godfather M. de Gruthuse; to whom he dedicated the work. Three copies of this MS., two of them upon vellum, yet exist. It was never printed, and the original consists of 42 leaves:

but not quite so accurately, it is presumed, as that which the reader has just seen. Marchand, in his *Dict. Typog.* vol. ii. 24, was acquainted only with a translation of the *Metamorphoses of Ovid*, as a production of Colard Mansion's pen and press (A. D. 1484): nor had Orlandi, *Orig. de la Stampa*, p. 178,) or Maittaire (*Annal. Typog.* vol. i. p. 453), a more extensive acquaintance with this printer: whose works, it must be confessed, are uncommonly rare, and executed in a bold and desirable style of typography.

Note. A description of the impression of this work in the English language by Caxton, will be found in the account of the works printed by this latter printer; which form the last department in the present publication.

141. Boetius. De Consolatione Philosophiæ. Lat. et Belgicè. *Printed by Arend De Keyser. Ghent.* 1485. Folio.

It is well observed by Clement, vol. iv. p. 443, that Fabricius in his *Bibl. Lat.* vol. iii. p. 209-10 (edit. 1722) gives a tolerably fair account of the present impression; a copy of which he bought at the sale of Kielman's books, and which he properly describes 'cum Belgica

There is a miniature in it, relating to the expulsion of Adam and Eve from Paradise: in a corner of which, Mansion has contrived thus to introduce himself, presenting his book 'au Seigneur Monsieur de la Gruthuse.'

This representation was suppressed in the miniature of the copy of which Gaignat was in possession. The Printer is dressed in a black robe, with his head bald: his father-in-law has a scarlet robe of the same form; having on a small flat hat, with short turned up flaps; the order of La Toison d' or 'en sautoir;' between them is a third person, with a small plume in his hat, habited in a blue flannel waistcoat, and yellow pantaloons.

versione Anonymi carminum metrica & prosarum prosaria, atque amplo commentario Belgico,' &c. Clement himself does not appear to have seen it; and the notices of Maittaire and Laire are confined to the colophon. Panzer inaccurately refers to the *Bibl. Med. et Inf. Ætat.* of Fabricius, instead of to the preceding work. We may now briefly, yet minutely, describe it.

On the recto of the first leaf is the editor's preface or prologue, in 2 columns, having at top of the 2d col. 'De prologhe.' This occupies 3 pages: having the rev. of the 2d leaf blank. On the recto of the 3d leaf begins the text of the author in two columns, as it is uniformly throughout, and printed in a larger black letter than the Commentary. The text and commentary are generally intermixed. In the copy under description, the beginning of the first book is decorated with a curious and ancient painting of Susannah and the Elders. At the commencement of each of the five books, there is a similar illumination, relating to the same history; in which the characters and persons, with their appropriate costume, are preserved with singular fidelity and good effect. On the reverse of V vij. (second alphabet) at top of the column, is the colophon, thus:

Hier endt, dat weerdich boec/ boe
cius de consolatione philosophie/ te
troosten leeringhe ende confoorte al-
ler menschen Gheprent te Ghend
by my Arend de keyser/ den derden
dach in Mey. Int iaer ons heeren
duust vierhondert vive ende tachten
tich.

DEO ∴ GRACIAS ∴

This is followed by 10 leaves of a table. The present volume is rendered extremely interesting by the large and well-executed illuminations* before mentioned. The type is coarse and inelegant; especially the smaller character. This copy, although it is a little soiled and cropt, may be considered a grand book. It is bound in red velvet.

* Fabricius's copy appears also to have had an illumination before each book: 'singulis libris in meo exemplo præfixo icones calamo non ineleganter delineatæ'—He subjoins a specimen of the first verse, in Latin and Dutch.

142. Boetius. Idem Opus. *Printed by John de Westphalia. Louvain.* 1487. Folio.

On the recto of the first leaf, sign. A 2 begins the table, in double columns.

Incipit tabula sup libros
Boecii de ysolatõne philosophie se
cũdus ordinẽ alphabeti.

The table occupies seven leaves. On the recto of fol. viij, sign. B.

Boecii Romani ꝛ oratoris celeberrimi libri de consolatione philosophie. ꝛ cõmentarius eximii preclariq; doctoris sancti Thome super eosdem Incipiunt feliciter.

Beneath, are 36 lines. The poem begins on the reverse of B 3: with a plentiful portion of surrounding commentary. After sign. y, comes ꝛ, then 9, which latter has five leaves only. On the reverse of the fifth, is the colophon.

Libri quinq; de cõsolatione phie Boecii Romani consulis ac oratoris splendidissimi una cum ꝛmentaria editione: in domo Johannis de westphalia in alma Louaniensi vniuersitate diligenter elaborati. Explicũt. Anno gracie Millesimo quadringentesimo octuogesimoseptimo.

The signatures have 8 leaves; except the first and last; which are as above noticed. The productions of John de Westphalia are not very common; and this description of the present impression is the most copious one with which I am acquainted. The present is a fair good copy; bound in red calf.

143. Boetius. Sine Comment. Aquinæ. *Without Date, Place, or Printer's Name.* Folio.

The following description of a volume, distinguished rather for its rarity than for its typographical beauty or intrinsic worth, may do away the necessity of consulting either Panzer or Laire.

On the recto of the rst leaf:

Arma virum q̄ quondā studio florēte pegi
Flebilis (heu) mestos cogor inire modos.
Ecce mihi lacere dictāt scribēda camene,
Et veris elegi fletibꝰ ora rigant
Has saltē, nullus potuit puincere terror:
Ne nostrum comites prosequerentur iter.
Gloria felicis olim viridisq; iuuēte,
Solantur mesti nunc mea fata senis.

&c. &c. &c.

The prose follows, at the 8th line from the bottom. A full page contains 30 lines. The type is not very unlike the Nuremberg; but it is worn and battered. On the recto of fol. 54, and last,

Hic mea te prora in littus iactet aptum
Anchora. parua cadant ducētia vela fastelum;
Finit liber boecij
de cōsol'one phi'ie.

Laire, *Index Libror.* vol. i. p. 102, observes, that the type of this impression is the same as that which is used 'pro Gasparini Pergamensis Epistolis,' by Biel and Wensler. Count Reviczky, in his ms. addenda, observes, on the authority of a catalogue of the books of Mr. Lolliée, that it is conjectured this edition was published about the year 1474. The *v* is a singularly marked character. There are neither numerals, signatures, nor catchwords. The present is a fair copy, elegantly bound in blue morocco.

144. Cæsar Caius Julius. *Printed by Sweynheym and Pannartz. Rome.* 1469. Folio.

Editio Princeps. The reader may be pleased to consult the *Introd. to the Classics*, vol. i. p. 222, for copious references to authorities in regard to this rare and precious volume. He is here presented with a bibliographical description of it, sufficiently full to answer the purpose of comparison.

On the recto of the first leaf, the epistle of the Bishop of Aleria begins thus:

Ictatoris Cesaris cōmentarios: iam pridem multa diligentia me recognouisse memineram. quos cū a me impressores nostri proximis superioribus diebus efflagitarent: exemplaria illa penes me non esse excusabam. Non potui tamen illis ut differrēt: persuadere: &c.

The entire epistle, of one page only, is full of the warmest eulogies upon the talents of Cæsar. On the reverse, there is a brief index of the contents of the volume, which is given by Audiffredi, *Edit. Rom.* p. 21. On the recto of the ensuing leaf begins the text, leaving a space for the insertion of the capital initial G.

> Allia est omnis diuisa in partes tres: quarum unam incolūt belge: aliam aquitani: tertiam q ipsoz lingua: celte: nostra galli appellant. Ii omnes linguis institutis legibus inter se differunt:

The volume contains 164 leaves not numbered. On the reverse of the 164th and last, we read as follows:

Anno Christi. M.CCCC.lxix. die uero.xii. mensis maii. Paulo florente. ii. anno eius. v. Rome in domo Petri de Maximis.

It may be necessary to modify the praise bestowed upon the copy under description, in the authority first above referred to. It cannot be

called 'an exquisite copy'; but it is sufficiently fair, and bound in red morocco. The leaves towards the beginning are, however, soiled. The VELLUM COPY of this impression, so briefly mentioned in the *Bibl. Hulsiana*, vol. i. p. 192, n°. 3072, along with another copy upon paper, (n°. 3073) is, I believe, treasured in some collection not now generally known. The Bodleian copy of this very rare book is exceedingly beautiful.

145. CÆSAR. C. J. *Printed by Jenson. Venice.* 1471. Folio.

This second impression of the Commentaries of Cæsar was unknown to Fabricius, but it is mentioned by his editor Ernesti, *Fabric. Bibl. Lat.* vol. i. p. 259. Clement justly praises the beauty of its typographical execution; and observes that 'l'on peut assurer sans crainte que c'est un bijou de bibliothèque.' See the *Introd. to the Classics*, vol. i. p. 223. La Serna Santander only copies De Bure's description of it, which is not more particular than the following. It begins at top, on the recto of the first leaf, thus:

CAII IVLII CÆSARIS COMMENTARIORVM LIBER PRIMVS DE BELLO GALLICO AB IPSO CONFECTO.

ALLIA EST OMNIS DIVISA IN PARTES tris: quarum unam incolunt belgæ: aliam aquitani: tertiam q ipsor lingua celtæ: nostra galli appellantur. Ii omnes lingua institutis legibus inter se differunt.

A full page contains 39 lines. The title to each book is in Roman capitals. The preface of Hirtius, and his 'Commentarius Novissimus' immediately succeed the text of the Commentaries of Cæsar, without any interruption.

On the reverse of the 146th and last (counted) leaf, at bottom, we have the following colophon,

CAII IVLII CAESARIS COMMENTARIOS BELLI GALLICI: CIVILIS POMPEIANI: ALEXANDRINI: AFRICI: AC HISPANIENSIS NICOLAVS IENSON GALLICVS VENETIIS FELICITER IMPRESSIT. M.CCCC.LXXI.

The present may be called a fine copy, and is bound in red morocco.

146. Cæsar. C J. *Printed by Sweynheym and Pannartz. Rome.* 1472. Folio.

I have already given so copious an account of this impression, in regard to bibliographical authorities, in my *Introd. to the Classics*, vol. i. p. 223, that it only remains to subjoin the following brief, but sufficiently particular, description of it in the present place. It begins on the recto of the first leaf, thus:

C. Iulii Cesaris. belli gallici.
Commentarius Primus.

The text ensues, beneath. The first page is here elegantly illuminated in body colour; representing classical subjects connected with the life of Cæsar. A full page contains 38 lines: and the volume comprehends 167 leaves. On the reverse of fol. 166.

Anno Christi. M.CCCC.lxxii. die uero. xxv. mensis augusti. Rome in domo Petri de Maximis.

The last leaf contains the prefatory epistle of the Bishop of Aleria, which, in the edition of 1469, is placed at the commencement of the volume. I had formerly observed upon the scarcity, or rather the non-existence, of copies of this impression, in this country. But besides the present one, there is a copy in the Bodleian library, and another is in that of the Rt. Hon. T. Grenville. The present is bound in red morocco.

147. Cæsar. C. J. *(No Printer's Name, but probably printed by Fyner.)* 1473. Folio.

We may first describe this curious and uncommon impression, of which Clement *(Bibl. Curieuse*, vol. vi. p. 19, note 9) has said so much, and which is inaccurately supposed by Panzer to have been printed by Eggesteyn; whereas it is, almost incontrovertibly, the production of Conrad Fyner's press. La Serna Santander had erroneously conceived it to have been printed by Ther Huernen.

On the recto of the first leaf, without any table, or prefix, the text begins at top: having 38 lines on this page: which is the complement of a full page. On the recto of fol. 71, the Commentaries end thus:

Finiunt feliciter; libri cõmentarioꝝ
Julij cesaris de bello gallico. lxxiij.

On the reverse is a short table of contents. A blank leaf follows. Then the remaining tract of Celsus with the date of 1473.

Explicit Liber. Deo Gracias. ꝛc
Anno Dñi. M°. CCCC°. LXX°.
Tercio

'This edition (as I have before remarked) is famous for containing the supposed tract of JULIUS CELSUS,* *de Vita et Rebus Julij Cesaris*; which gave rise to much controversy, and which Grævius reprinted in his edition of 1697—1713, on account of its scarcity; and the whole question is there minutely discussed [by him]. Isaac Vossius was the first, who, in a fanciful and impudent mood, ascribed these Commentaries to Julius Celsus; but an host of critics and scholars have entered the lists against him, with various skill and equal success. It seems to be now settled that Petrarch, and not Celsus, was the author of this composition.' *Introd. to the Classics*; vol. i. p. 224. The present is a fair good copy, and is bound in antique red coloured morocco.

148. CALLIMACHUS. LITERIS CAPITALIBUS IMPRESSUS. *Without Date, Place, or Printer's Name.* Quarto.

The beauty and rarity of the present work are well known to collectors of ancient Greek literature. It forms a companion to the

* JULIUS CELSUS CONSTANTINUS was a grammarian, who, for his amusement, reviewed and corrected the Commentaries of Julius Cæsar; and as a testimony thereof, wrote these words at the end of the volume; '*Julius Celsus Constantinus V. C. legi*;' or, as it exists in some volumes, '*Julius Celsus, vir clariss. et comes, recensui.*' This childish circumstance was the cause of much discussion in the old literary schools. Many people looked for the Commentaries of Celsus—which, says Clement, 'are neither at the beginning nor end of the volume; and yet, out of ten men, who are in possession of this edition, probably nine of them do not know that they have got the pretended Julius Celsus of Vossius.' *Introd. to the Classics*; vol. i. p. 224, note †.

Apollonius Rhodius (see p. 252), the Museus, Euripides, and Anthology; afterwards here described. The printer of all these works was probably Franciscus de Alopa, who is supposed to have executed them between the years 1494 and 1500. The date of 1496 is usually assigned to the present impression.

The generality of bibliographers appear to have omitted to mention that *a part* of the text of this edition had been previously printed in the MISCELLANIES OF POLITIAN, at Florence, by Miscomimus in the year 1489. Maittaire has a brief notice of this, in his *Annal. Typog.* vol. i. p. 509, not. 3; which seems to have been overlooked by Harles; and the late Count Reviczky, in his ms. addenda, had entirely omitted to observe it. I am indebted to Lord Spencer for the suggestion of placing a few *Various Readings* from the two impressions, in the subjoined note.* We may now describe the volume itself.

On the recto of the first leaf, sign. A 1, we read the commencement of the text, as follows:

* These readings are taken from the

ΕΙΣ ΛΟΥΤΡΑ ΤΗΣ ΠΑΛΛΑΔΟΣ.

The first reading is from the edition of 1489: the second, from the above.

Verse.			Verse.	
4.	ζουσθε	1489.	18. εδικασεν	1489.
	Ζουσθέ.	——	Ἐδίκαζεν	——
7.	φερουσα	1489.	20. φαινομανην	1489.
	φέρουσα	——	φαινομέναν	——
8.	γηγενεων	1489.	25. λιτα λαβουσα	1489.
	γηγενέων	——	λιτὰ βαλοῦσα	——
10.	λυσαμενα	1489.	27. Ω κορα	1489.
	λυσσαμένα	——	Ω κοῦραι	——
11.	εφοιβασεν	1489.	27. πραιον οιον	1489.
	ἔφοίβασε	——	πραΐον οἷην	——
14.	υπαξονιον	1489.	28. χροινη	1489.
	ὑπαξονίων	——	χροῖην	——
15.	μη Δαλαστρωσ	1489.		
	μη Δάλαιβάστρωσ	——		

From which it would appear that the errors are chiefly transpositions of letters, or liberties of orthography.

ΚΑΛΛΙΜΑΧΟΥ ΚΥ
ΡΗΝΑΙΟΥ Υ͞ΜΝΟΙ

ΕΙΣ ΔΙ͂Α.

Ζ ΗΝΟ͂Σ ΕΟΙ ΤΙ͂ ΚΕΝ Α͂ΛΛΟ
ΠΑΡΑ͂ ΣΠΟΝΔΗ͂ι ΣΙΝ Α͂ΕΙ͂ΔΕΙΝ
ΛΩ͂ΪΟΝ, Η͂ ΘΕΟ͂Ν ΑΥ͂ΤΟ͂Ν Α͂ΕΙ
ΜΕ͂ΤΑΝ. Α͂ΙΕ͂Ν Α͂ΝΑΚΤΑ.
ΠΗΛΟΙΓΟΝΩΝ Ε͂ΛΑΤΗΡΑ. ΔΙΚΑΣΠΟ͂ΛΟΝ Ο͂ΥΡΑΝΙ͂ΔΗιΣΙ.
ΠΩΣ ΚΑΙ͂ ΝΙΝ ΔΙΚΤΑΙ͂ΟΝ Α͂ΕΙ͂ΣΟΜΕΝ Η͂Ε͂ ΛΥΚΑΙΟΝ.
ΕΝ ΔΟΙΗι ΜΑ͂ΛΑ ΘΥΜΟ͂Σ. Ε͂ΠΕΙ͂ ΓΕ͂ΝΟΣ Α͂ΜΦΗ͂ΡΙΣΤΟΝ.
ΖΕΥ͂ ΣΕ͂ ΜΕ͂Ν ΙΔΑΙ͂ΟΙΣΙΝ Ε͂Ν ΟΥ͂ΡΕΣΙ͂ ΦΑΣΙ ΓΕΝΕ͂ΣΘΑΙ.

&c. &c. &c.

Beneath, are twelve lines. A full page contains 24 lines. On sign. A iii, rect., is the hymn ΕΙΣ ΑΠΟΛΛΩΝΑ. On A v. rev. ΕΙΣ ΑΡΤΕΜΙΝ. On B iii. rect.; ΕΙΣ ΔΗΛΟΝ. On Γ i rev. ΕΙΣ ΛΟΥΤΡΑ͂ ΤΗΣ ΠΑΛΛΑ͂ΔΟΣ. On Γ v. rect., ΕΙΣ ΔΗΜΗΤΡΑ. On the recto of Γ viii, at bottom:

ΤΕ͂ΛΟΣ ΤΩΝ ΕΥΡΙΣΚΟΜΕ͂ΝΩΝ ΚΑΛΛΙΜΑ͂
ΧΟΥ Υ͞ΜΝΩΝ.

The signatures run in eights. On the reverse of Γ viii, are some hexameter and pentameter verses in praise of Callimachus, signed ΛΑΣΚΑΡΕΩΣ. Then follow, on the recto of the subsequent leaf, A i, the Scholia; which Maittaire, as Harles properly observes (*Fabr. Bibl. Græc.* vol. iii. p. 825), has erroneously considered a separate publication. *Annal. Typog.* vol. i. p. 101-5, 766. De Bure takes no notice of the Scholia; *Bibliogr. Instruct.* vol. iii. n°. 2563. They contain—A six, and B four, leaves. On the recto of B iiij, at bottom;

ΤΕ͂ΛΟΣ ΤΩΝ ΣΧΟΛΙ͂ΩΝ.

The reverse is blank. In the whole, this volume contains 34 leaves. It was reprinted in the Aldine press in 1513, but very incorrectly; according to the preface of Ernesti's edition, 1761. The volume itself is so scarce, that Ernesti was never able to obtain a sight of it: but received the various readings of it, (from the text of Grævius,) from a copy in Dr. Askew's library. The present is a fair, legitimate copy;

although of somewhat less dimensions than the copy which was purchased from the Roxburgh collection, by Mr. J. Raine, for 60 guineas. It is bound in red morocco.

149. Catullus. Tibullus. Propertius. Cum Statii Sylvis. *Without Printer's Name, or Place.* 1472. Folio.

Editio Princeps. The reader is first presented with a more minute and faithful account of the arrangement of the contents of this exceedingly rare volume, than has yet appeared in any bibliographical publication. A few observations are in the second place submitted to him, which may not be considered irrelevant, or wholly uninteresting. On the reverse of the first leaf, at top, we have the following not incurious Advertisement.

u Aleri⁹ Catull⁹ scriptor lyric⁹ Veronę nascitur Olympiade. C.lxiii. Anno ante natum Salusti um Crispum. Diris Marii sylleq; tēporibus. Quo die Plotinus latinā rhetoricā prim⁹ Romę docere coepit Amauit hic Puellam primariam Clodiā : quam lesbiā suo appellat in carmine. Lasciuiuscul⁹ fuit & sua tem pestate pares paucos in dicēdo frenata oratione : supe riorem habuit neminen. in iocis Apprime lepidus in Seriis uero grauissimus extitit erotica scripsit & Epithalamiū in manlium. Anno uero ętatis sųę. xxx. Romę moritur Elatus moerore publico.

On the recto of the ensuing leaf, at top, is an 'Hexticum;' supposed to be from the pen of Guarinus Veronensis, in praise of Catullus —but Count Reviczky thinks the verses are rather the production of Baptista Guarinus his son : they being too barbarous and obscure for the learned editor. Then follows the poet's address to Cornelius Gallus.

Voi dono lepidum : nouum libellum
q Arido modo pumice expolitum
Corneli tibi : nanq; tu solebas
Meas esse aliquid putare nugas.

I am tum cum ausus es. unus italorum
O mne ꝑuum tribus explicare chartis
D octis iuppiter : & laboriosis.
Q uare habe hoc tibi quicquid est libelli
Q ualecūq; quidem patrona uirgo :
P lus uno maneat perenne sꝑclo.

The poems of Catullus conclude on the recto of the 35th leaf,

Catulli Veronensis Epigrammaton
Libellus Explicitus est.

The reverse is blank. Then commence the poems of Tibullus, on the recto of the ensuing leaf:

A lbii Tibulli. eq. Ro. Poetꝑ. Cl. Liber Primus
quod spretis diuitiis at militia Deliam amet
& amori seruiat.

32 verses are beneath. Tibullus occupies 29 leaves; or concludes on the reverse of fol. 65, from the beginning of the volume. A leaf follows, being blank on the recto, and having a short account of Propertius on the reverse; similar to the preceding one relating to Catullus. It is not improbable that such a prefix was originally printed for Tibullus; although I do not find it any where described. The poetry of Propertius immediately follows the forementioned prefix:

P ropertii Vmbri Meuani Poetꝑ elegiographi
clarissimi. Liber Primus.

32 verses are beneath; and 58 leaves are occupied by the poetry of Propertius: concluding thus, on the reverse of the last:

Finis.

Carmina quis potuit tuto legisse tibulli ?
Vel tua cuius opus cynthia sola fuit ?

Ardoris nostri magne poeta iaces :

We have, in the fourth place, the proheme to the SYLVÆ of STATIUS; beginning on the recto of the following leaf.

P. PAPINI STATII SVRCVLI SILVA RVM LIBER PRIMVS.

PROHOEMIVM AD STELLAM.

This proheme occupies one side, and seven lines of the other side, of the leaf. It is followed, on the recto of the ensuing leaf, by the opening of the poem.

In Equū Maximū Imp. Domici

q VE SVPER IMPOSITO
moles geminata colosso
Stat latiū cōplexa forū: cęlone peractū
Fluxit opus: siculis an conformata caminis
Effigies: lassum Steropem: Brontemq; reliquit?
&c. &c. &c.

The poem occupies 58 leaves; concluding on the reverse of the 185th from the beginning of the volume.

P. Papini Statii Syluaꝝ. Liber Vltimus.

Tabula librorum qui sunt in pręsenti uolumine.
Albius Tibullus elegiae Scriptor optimus.
Aurelius Propertius Beuanus.
Clarissimi poetę Catulli Veronēsis Epigrāma.

Pub. Papinus. Statius Syluarum.

M. CCCC.LXXII.

We will now say a few words respecting the printer, and internal merits, of this edition. Maittaire, vol. i. p. 320, has a brief notice of it; and subjoins, in a note, three verses—which, as Count Reviczky has properly remarked, in his ms. addenda—'ne se trouvent pas dans cette édition, et il n'y en a point d'autre de 1472.' It is probable, therefore, that Maittaire never saw a copy of it. De Bure, *Bibliogr. Instruct.* vol. iii. p. 270, n°. 2462, has a very brief but tolerably correct account; referring to a copy of it in the Valliere collection, which does not appear in the catalogue of the Valliere Library. Laire, in his *Spec. Hist. Typog. Rom.* p. 186, had absurdly supposed the type of this impression to be that of Ulric Han; but, as Audiffredi has properly observed, it is different both in form and beauty, from any

character used by the latter printer; and is much more elegant than the same. Audiffredi, with great confidence, and appearance of truth, supposes Vindelin Spira to have been the printer of the volume: *Edit. Rom.*, p. 123. Laire, *Index Libror.* vol. i. p. 288, briefly describes a copy of it UPON VELLUM; and, without noticing the correction of himself by Audiffredi, is inclined to believe the work to have been printed by Jenson. The book has a completely Venetian typographical character, and is in all probability the production of Vindelin Spira.

In regard to its intrinsic worth, I learn, by an extract of Count Reviczky from Vulpius (edit. 1737, 4to.), that it is very great: and that all the eulogies of Vulpius upon the Parma edition of Catullus of 1473, belong more properly to the present impression: 'quippe Parmensis ex hâc plane expressa fuisse videtur, mutatis nonnullis, et frequenter in pejus, vel ex aliis codicibus, vel forte ex libitu correctoris Francisci Puteolani: et quæque egregia habet Parmensis hæc quoque habet; et multa præterea quæ in Addendis videas, adeo ut, absque hac, omnino manca fuisset nostra editio.' This account is more copious and correct than that which appears in the *Introd. to the Classics;* vol. i. p. 238. The present is a clean copy, in red morocco; and more beautiful than the VELLUM copy of it in the Cracherode Collection.

150. CATULLUS. TIBULLUS. PROPERTIUS. Cum STATII SYLVIS. *Printed by John de Colonia, &c. Venice.* 1475. Folio.

Second impression; and of exceedingly rare occurrence. De Bure's description being both incorrect and superficial, not having been taken from an examination of the volume itself, the reader is here presented with one, which is presumed to be both minute and faithful. On the reverse of the first leaf there is a life of Tibullus, in 30 lines. On the recto of the ensuing leaf, it is as follows:

Albii Tibulli. eq. Ro. Poetæ. Cl. Liber Primus quod spretis diuitiis & militia Deliã amet & amori seruiat.

Iuitias alius fuluo sibi congerat auro:
Et teneat culti iugera magna soli:

Quem labor assiduus uicino terreat hoste
• Martia cui somnos classica pulsa fugent.
Me mea paupertas uitæ traducat inerti
Dum meus assiduo luceat igne focus:
I pse seram teneras maturo tempore uites
Rusticus & facili grandia poma manu:
&c. &c. &c.

A full page comprehends 36 lines. Tibullus concludes on the reverse of fol. 31. On the reverse of the next leaf there is a short account of Catullus, precisely similar to the first extract in the description of the preceding edition. On the recto of the ensuing, and 33d leaf, the poetry begins; being preceded by the 'Hextichum' before alluded to; and which may be seen in Panzer, vol. iii. p. 108. In the corner, to the right, is signature a 2: Tibullus having no signatures: or they have been cut off, in the present copy, by the binder. On the recto of fol. 66, Catullus ends. The recto of the ensuing leaf is blank: having, on the reverse, a life of Propertius in 28 lines. The poetry of Propertius immediately follows on the recto of the ensuing leaf, having sign. A in the corner, as before—and almost cut off. On the reverse of fol. 127, Propertius ends in the following manner:

Propertii Aurelii naute* poetæ finis. 1475.

Catulli. Tibulli. Proptii. & liber Siluar Statii papi nii ī isto uolumine cōtinet. Et īpressi sūt opere & impensa Johannis de colonia: & Johannis manthē de ghersem qui una Veneciis fideliter Viuunt.

On the recto of the ensuing and 128th leaf, having sign. A in the

* Maittaire, *Annal. Typog.* vol. i. p. 350, note 1, has properly referred us to Lib. i. chap. 14 of Fabricius's *Bibl. Lat.* concerning the origin and mal-application of the above name. In Ernesti's valuable edition of this work, vol. i. p. 433, note *l*, we find that Beroaldus, and others after him, had good reason to be offended with the additional surname of NAUTAE; for which Lipsius had, as he probably thought, wisely substituted NATTAE. The blunder arose from a verse thus barbarously printed:

——— quamvis NAUITA dives eras. Lib. II, eleg. xix. v. 24.

which Beroaldus, Scaliger, and Sannazarius, properly observed, was a corrupt reading for 'NON ITA dives eras.'

extreme corner, the Sylvæ of Statius begin; occupying 58 leaves, and ending on the reverse of fol. 176 from the beginning:

P. Papini Statii Siluarꝝ. Liber Vltimus.

It seems to be allowed by critics and bibliographers, that this impression is a reprint of the preceding one. In the *Introd. to the Classics*, vol. i. p. 239, many authorities are referred to, respecting its price and rarity; to which the brief account in Laire, *Index Libror.* vol. i. p. 358, may be added:—It will be material to correct an error there stated, that the present impression did *not* contain the Silvæ of Statius: the reader is here convinced of the contrary. The present is a fair copy, bound in green morocco.

151. CATULLUS. TIBULLUS. PROPERTIUS. *Printed by Odoardus and Mazali. Reggio.* 1481. Folio.

On the reverse of fol. 1, we have a short life of Tibullus: his poetry commencing on the recto of a 2. The signatures a b and c are in eights: then d in two; on the reverse of the 2d of which, Tibullus ends. Then follow e in eights, and f in six: g and h are in eights. On the reverse of h vij Catullus ends; h viij recto is blank; having, on the reverse, the life of Propertius. Then follow i in eight; K in six; l, m, n, in eights; o in six; and p in five; on the reverse of the vth of p, the colophon at bottom is as follows:

Propertii Aurelii naute poetæ finis.

Clarissimorꝝ poetarꝝ Tibulli: Catulli; & Proptii: 9 eorꝝ uita opa Regii lepidi accuratissīe īpssa: Au ctoribꝰ Prospo odoardo & Alberto mazali regiē- sibꝰ: Anno Sa. 1481 19 Klʼ. octo. D. H. d. ꝓo.

This is an handsome volume, printed in a neat roman type, and presenting us with a specimen of the press of two printers whose productions are not of very common occurrence. Indeed, the present work is the last to which the name of Odoardus appears; but that of Mazali will be found in impressions as late as the year 1487. Santander, *Dict. Bibliogr. Choisi*, vol. i. p. 392. The present copy is in calf binding.

152. CATULLUS. TIBULLUS. PROPERTIUS. *Printed by Andreas de Paltascichis. Venice.* 1488. Folio.

The best account which I have been able to discover of this interesting impression of the texts of these poets, with the Commentary of Parthenius, is in Braun's *Not. Hist. Litt.* pt. ii. p. 154-5:—not, however, of sufficient importance to render the ensuing description unnecessary. On the recto of the first leaf, sign. a ii. we have 58 hexameter and pentameter verses of Bernardinus Veronensis to Baptista Ursino; followed by 2 pages of the life of the poet Tibullus. The text of Tibullus succeeds, surrounded by a most copious commentary; which, in the same very plentiful manner, surrounds the texts of Catullus and Propertius. On the recto of f vj (in eights) Tibullus ends; having a colophon purporting it to be concluded printing January xviiith 1487. The reverse is blank; as is the recto of the following leaf. Then comes Catullus, having 3 pages of introductory matter, and beginning on the recto of sign. g iii. The text of this poet concludes on the reverse of sign. m x, without any imprint: from the Register, we learn that g h i and l are in eights—and k and m in ten leaves. A blank leaf ensues. Then a preface of Anthonius Volscus, on sign. A ii, rect. The poetry of Propertius begins on the recto of the following leaf, and concludes on the recto of K viij, thus:

Thamyras ad lectorem.

Quisquis ab insano nimium cruciatur amore:
Aut perdit stabili tempora longa fide:
Hos legat ardentes animo trepidante calores:
Fundere quos captis dura puella solet:
Discat & hinc noctem felici ludere cantu:
Quidue ferat misero facta repulsa grauis:
Sceptraq; perfugiat: cæci imperiosa tyranni:
Nam lachrymans teneo quod sit amare malū.
Præterea haud dubium cuiꝙ sit: posse properti
Noscere quod falso pectore cartha tulit:

Ire per obstrusos sensus: atq; inuia dicta
Hactenus a nullo quæ potuere legi:
Nam studiosa mei uolsci: preciosaq; cura
Posse dedit tuto per freta lintre uehi.
Et q̃uis foueant scripta hæc uincula petri:
Ista alias nectunt uincula docta manus.

Registrum

A B C D E F G H I K. omnes sunt quaterni.

Impressum hoc opus Venetiis̃ per magistrū Andreā de Paltascichis Catarensem. M.cccc.lxxxviii. Kl. Februa.

From this colophon it would appear that the printer was occupied a twelvemonth in the execution of the volume. The reader, if he pleases, may consult the authorities referred to in Panzer, vol. iii. 240-1; although Braun is the only one worth a particular consultation. The type is neat; and the condition of the copy exceedingly good, although it is a cropt one. Bound in foreign red calf, gilt leaves.

153. CATULLUS. TIBULLUS. PROPERTIUS. *Printed by Simon Bevilaqua. Venice.* 1493. Folio.

This edition is a reprint of the preceding one, except that it does not appear to possess the entire bulk of commentary of its predecessor. The arrangement is also similar. An address of Bernardinus Veronensis is on the reverse of the first leaf. Tibullus ends on the reverse of f i: Catullus, on the reverse of k viij; and Propertius, on the rectọ of x v, thus:

Commentarii in Proptiū a Philippo Beroaldo editi Anno salutis. Impressum Venetiis p Symonē beuilaqua Papiensem. M.cccc.lxxxxiii. die. xxvi. mensis Iunii.
Sit Christe &c. (4 lines.)

An indifferent copy, in handsome old red morocco binding.

154. CEBES. TABULA. Gr. *Without Date, Place, or Printer's Name.* Octavo.

This is a little volume of extreme rarity; and, as far as I can ascertain, has never been accurately described by bibliographers. The Greek character has unquestionably a resemblance to that of Calliergus; as Maittaire and Fossi (and Panzer after them) have observed; but the present impression will be found, from the ensuing description, to be different from either of those noticed by the preceding authorities.

The work begins on the recto of the first leaf, sign. *a* ii. in the following manner:

ΚΕΒΗΤΟΣ ΠΙΝΑΞ.

τυγχανομεν περιπατουντες εν τῶ τοῦ
κρόνου ιερῶ. εν ῳ πολλὰ μὲν καὶ ἄλλα
ἀναθήματα ἐθεωρουμεν. ἐνέκειτο δὲ
καὶ πίναξ τις εμπροσθε του νεω. εν ῳ ἦν γρα
φή τις ξένη. καὶ μύθους ἔχουσα ἰδίους. ὁὺς ὁυ

It contains 15 leaves: 7 of which run to signature *a*, and 8 to signature *β*. A full page has 22 lines, as Fossi observes; but, in the present edition, the last page has only 13 lines, and not 23—according to this latter bibliographer: nor has it the word Τελος at bottom; as the reader will judge from the ensuing termination of it:

τα δοκουντα εἶναι. ταῦτα δὲ
πασχουσι δια τὴν τοῦ ασγα
θοῦ ἄγνοιαν

It would seem, therefore, that the present is a different impression from the one noticed by Fossi, in the *Bibl. Magliabech.* vol. i. col. 507; from which Panzer, *Ann. Typog.* vol. iii. p. 500, has taken his account of it. Harles, *Introd. Ling. Græc.* vol. i. p. 344, vol. ii. pt. ii. p. 250, has slightly quoted Fossi, in the latter place; but both in the work just referred to, and in his edition of the *Bibl. Græc.* of Fabricius, vol. ii. p. 705, he would appear to have been ignorant of the present edition. That Maittaire speaks of a different impression, although printed by Calliergus, is obvious, from his quotation of the commencement of it: see his *Annal. Typog.* vol. i. p. 752: note 4. Neither De Bure, La Serna Santander, Count Reviczky, nor Brunet, were

acquainted with this scarce work. The present copy is bound with a dateless edition of Chrysoloras, printed in the same character, which is noticed in the subsequent pages. This copy is washed, and is much scribbled upon in the margin. In red morocco.

155. C. Celsus. De Medicina Libri VIII. *Printed by Nicolaus. Florence.* 1478. Folio.

Editio Princeps. Panzer has referred to several authorities in his description of this impression, which description is more particular than ordinary. *Annal. Typog.* vol. i. p. 407. He has noticed, as well as De Bure, a supposed edition of 1475, from some one having scratched out the bottom line, or III: vide infra. *Bibliogr. Instruct.* vol. ii. n°. 1801. A copy of this kind was in the Soubise collection; *Bibl. Soubise*, n°. 3451. But we may describe the one under consideration.

On the recto of the first leaf, sign. A. i. begins a table of the contents of the eight books; which table occupies 7 leaves. The 8th leaf is blank. On the reverse of the 9th, is an address, in 26 lines, of 'Bartholomevs Fontivs Saxetto Svo. S.' The text follows on the recto of the ensuing leaf. After 5 leaves of text, begins sign. a. i. in fours; and the remainder of the alphabet, as far as &, in sixes. Then .aa. as far as .hh. v, in sixes. On the reverse of .hh. v,

CORNELII CELSI DE MEDICI
NA LIBER FINIT FLOREN
TIAE A NICOLAO IM
PRESSVS ANNO
SALVTIS M
CCCC L
XXV
III

De Bure notices the table of the chapters as being at the end, but it should properly precede the text. He omits to notice the address of Bartholomeus Fontius. The present is a fair copy, bound in red morocco.

156. Cicero. Officia et Paradoxa. *Printed by Fust and Schoeffer. Mentz.* 1465. Folio.

From courtesy to long established opinion, I call the present the first editions of the works above specified. It will be shewn, in the ensuing article but one, whether the former may not have been preceded by a Cologne edition, without date, printed by Ulric Zel. In regard to the impression under description, it may be material to mention that it begins thus, on the recto of the first leaf:

Marci Tulij Ciceronis Arpinatis. ɜsulisqȝ
romani. ac oratorū maxīmi. Ad. M Tuliū
Ciceronem filiū suū. Officioꝝ liber incipit.
Prefatio generalis in libros omnes.

This is printed in the large lower-case type, in red; having 24 lines beneath. The titles to the chapters are uniformly printed in red. The 'Offices' end at bottom of fol. 75, recto; thus—

Tulius hesperios cupiens ɜponere mores.
Edidit hos libros appellans officioꝝ.
Quo solo ferus extinctus est furor cateline.
Consilio superū custos directus ad vrbem
Lux orbis. pꝛieqȝ salus. mens tota senatus.
Hic plus sole micat cruciatus ꝑpter honestū.

On the reverse at top, in red, begin the Paradoxes.

Marci Tulij Ciceronis paradoxa Incipit.

There are 27 lines beneath. This treatise occupies the 9 following leaves. The heads of the chapters are printed in Greek, in black:—of some of which the following are fac-similes.

οτίκοϖοκ τοκαα οκατα-θ-οκ.
οτίcατα αχαρτηαχατα καιτατωτωχα.
οτίτίαcαφρωκ χαίνητα γ.

On the reverse of the 9th leaf of this treatise, or within 3 of the conclusion of the volume, we read, printed in red,

Marci Tulij Ciceronis paradoxa finit.

Then follow 2 leaves of commendatory verses of the twelve wise men—'Versus xij sapientu;'—as they are termed in the title. At bottom, on the reverse of the second leaf, printed in the same letter with that of the first-mentioned title, the colophon is as follows:

Presens Marci tulij clarissimū opus. Johannes fust Moguntinus ciuis. nō atramēto. plumali cāna neqz aerea. Sed arte quadam perpulcra. Petri manu pueri mei feliciter effeci finitum. Anno. M.cccc.lxv.

We have, in the last place, the commencement of a set of the Odes of Horace 'de vite humane breuitate,' &c. &c. in 28 lines; with the shields in red, beneath. The reverse is blank. In regard to bibliographical observations and authorities, relating to this impression, the reader may be pleased to consult the *Introd. to the Classics;* vol. i. p. 279, and the remarks at the conclusion of the *following article.* The present copy is among the most exquisite ones ever seen. It is printed UPON VELLUM; and is bound in red morocco. The Duke of Devonshire possesses perhaps the *tallest* copy of it, upon paper, that is known. The very appearance of this copy, without an examination of the perpendicular water-marks, clearly prove the work to have been printed in a small folio form.

157. CICERO. OFFICIA ET PARADOXA. *Printed by the Same. Mentz.* 1466. Folio.

The particular description of the arrangement of the contents of the preceding impression, will serve for that of the present one. The printing is almost entirely similar, excepting the specification of the end of the Paradoxes; and in the colophon—after 'quadam perpulcra' —we read as follows:

manu Petri de gernsheim
pueri mei feliciter effeci finitum. Anno. M.
.cccc.lxvi. quarta die mensis februarij. &c.

The first lines of several odes of Horace, as in the preceding impression, follow; but here there is no device of the printer beneath. We will now say a few words relating to both these impressions.

And first, in regard to the previous one of 1465. Maittaire was of opinion that there was no difference between that and the impression of 1466; but he has been properly corrected for this inference, by Clement and other bibliographers. It is clear that he had no conception of variances between copies even of the *first* date. De Bure would lead us to conclude that there were at least *three* different impressions of the date of 1465; and Panzer is not inclined to dispute his opinion. Lord Spencer has found discrepances between two or more copies; so that it is probable the printer may have corrected some sheets during the operation of the press. The expression—'manu Petri de gernsheim pueri mei'—has excited the wonder of Schwarz, and the indignation of Schoepflin. The former conceived it to mean a different person from the Schoeffer noticed in the colophon of the Psalter of 1457 (see p. 107, ante; and the observations of Schoepflin upon the word 'clericus,' p. 30); and the latter, justly imagining the word to be only a varying appellative, descriptive of the same person, adds,—'Ingenio et inventione dicere debuisset, non manu. Manifestum invidiæ documentum. Schoefferus, Fausti stipendio vivens, mussitare non ausus est.' This is probably hypercritical. If Fust admitted the impression to be executed by *the hand of his son-in-law* (which I take to be the proper sense of the original words), what was this, but allowing Schoeffer to have the credit of the work, as much as if he had said by his *skill* or *invention*? See the *Prim. Quæd. Docum. de Orig. Typog.* pt. ii. p. 19; *Vindic. Typog.* p. 66. Peter Scriverius, who wrote his Dutch treatise entitled 'Laurecrans voor Laurens Coster van Haerlem,' in 1628, 4to. is both particular and animated in his account of this impression. He speaks of having a copy of it UPON VELLUM, 'which no price should tempt him to part with;' calling it a 'ceimelion.' A similar copy of it is noticed by him as being in the possession of P. Ramus (in Schol. Mathem. lib. ii.): other similar ones, as being in the public libraries of Augsbourg and Leyden; and a fifth, in that of his friend Franciscus de Raphelingen. Besoldus, who wrote his treatise upon printing and other subjects, in 1620, 4to. had also a vellum copy of it; given to him by Valentinus Andrea. See Wolfii, *Monument. Typog.* vol. i. p. 176, 285. Wurdtwein notices a vellum copy in the Mentz library; but his description of the impression is jejune in the extreme. *Bibl. Moguat.* p. 86.

In regard to the *second* Mentz impression of 1466, much that has been said of the preceding one may justly apply to this latter. That there are many variations between it and the previous one, has been admitted: although, as De Bure observes that he has compared three copies of this same impression (of 1466) with each other, and found no variation, it is probable that there never was but one text of this latter date. Schwarz is rather copious and interesting in his account of this edition: *Prim. Quæd. Doc.* &c. pt. ii. p. 18-19. Wurdtwein, although unpardonably brief, subjoins a very curious piece of information, which he borrows from Schoepflin. The latter, after properly ridiculing the tricks of magic supposed to have been played off by Fust at Paris—and clearly shewing, on the authority of Bierling, that the printer had no relation or connection whatever with a man of the same name, who lived in the 15th century in the Duchy of Wirtemberg—says, that he saw, in the public library of Geneva, a copy of the Offices of Cicero, of the present date (1466), at the end of which was a ms. note, attesting that "the original owner of this copy received it as a present from Fust himself, at Paris, in July 1466; when the owner resided there "pro generali reformatione totius Francorum Regni." Schoepflin adds that, in the same year, the plague raged in Paris, and carried off 40,000 persons in the months of August and September. He supposes that Fust perished in this general calamity; as *his* name has never yet been found in any colophon after this period—but only that of his son-in-law. This point shall be elsewhere discussed at large; meanwhile the reader may consult the *Vindic. Typog.* p. 61, note *Z.*

It only remains to subjoin, that this copy is of equal beauty, and of somewhat superior size, to the foregoing. It is printed UPON VELLUM of the same perfection; and the first page is illuminated with taste and elegance. In our own country several other vellum copies of both impressions are known.

158. CICERO. OFFICIA. *Without Date, Place, or Printer's Name; but unquestionably printed by Ulric Zel.* Quarto.

It has been observed, in the preceding article, that from courtesy to long established opinion, the Mentz editions of 1465-6 have been inserted in the first place in the account of impressions of Cicero's

Offices. The reader will draw his own conclusion respecting the propriety of such arrangement: or, at any rate, he will be disposed to acquiesce in assigning to this impression the *third* place in point of chronological order. My own opinion is in favor of its *priority*.

On consulting Panzer, and the authorities to which he refers, it is clear that neither himself nor such authorities describe the edition now under consideration. Meerman, in his note, i, vol. i. p. 58-9, mentions the Paradoxes and De Amicitia; and not the Offices exclusively. Schelhorn speaks of the Offices and Paradoxes, but, as will presently be shewn, in such a manner as proves that he could not mean to identify this impression. Quirini, *De Optimor. Scriptor. Edit.* p. 23-4; Denis, p. 541, refer only to the two preceding authorities. The account of Braun, *Notit. Hist. Lit.* pt. i. p. 61, is material in ascertaining the particular edition referred to by his predecessors. From him, it is clear that the impression noticed by Meerman had 27 lines in a page; and therefore could not be the present one. Schelhorn talks of the verses of the XII wise men being added to the Paradoxes; but this impression has neither the one or the other. Braun evidently describes the edition referred to by the three preceding authorities, and speaks highly of its rarity and value: although it is greatly inferior, in both points of view, to the one now about to be described; and which, it may safely be admitted, has never hitherto been properly introduced to the reader's acquaintance.

This singular impression commences on the recto of the first leaf, without any prefix, with the following lines indented.

> Clamy te marce fili amuñ iam audiẽtẽ
> cratippũ. ib q3 athenis abũdare' oportet
> ꝓceptis institutisq3 philosophie. ꝓpter
> sũmam et doctoris auctoritatẽ et urbis.

There are 34 lines in this, and in every full, page. The chapters are without prefixes, and spaces are left for the introduction of the initial letter. The spaces between the sentences, or sections, are sometimes singular enough; thus at fol. 10 rey.

> Omino
> duo genera largorum. quorũ alteri prodi

And again, in the same page:

Eaqz
miror ꝙ in mentez venerit theophrasto in eo libro quem de diuitijs scripsit. In qua multa preclare scripsit. illud aũt absurde.

There is every appearance, from a general inspection of the text of this impression, that it was printed before Fust's; or that it was a coeval production, without a knowledge of the Mentz publication; as the omission of the 7 terminating verses may alone conclusively prove. Mr. Horn, who is well known for his bibliographical attainments, and who, when abroad, procured for the noble Owner of this Library, the present and many other choice and rare articles contained in it, delivered his sentiments upon this impression in a letter to Lord Spencer, which is subjoined below,* and which is deserving of the reader's attention.

For the further gratification of the curious, I add an extract from the last part of the text, with various readings from Fust's impression.

Abeꝫ a patre munus marce
filii mea quidem sententia magnũ. sed ꝙ inde

* '*Ratisbon, August* 13*th*, 1801.

'I have the honor of informing your Lordship that I sent off by this day's letter-post, and directed to Sir James Crawfurd, your OFFICES BY ZEL; on the acquisition of which I beg leave to congratulate your Lordship: as this, and the Meditationes Joan. de Turrecremata by Han, 1467, are the scarcest of all printed books. It has been, I find, a little scribbled in the margins, and is likewise badly bound; but as the pages are numbered, this will easily be corrected. I have employed the few days, that I had it in my hands, to examine it as nicely as possible; and I think, beyond all doubt, that it was printed *before* that of the Mentz edition of 1465. The manuscript from which it was copied was certainly very defective; as appears already in the first line where *annium* instead of annum occurs. P. 13, line 7, Nec (*mé* left out) aurum posto nec (*mihi* left out) precium dederitis: after this, the following words are entirely omitted: 'ferro non auro vitam eernamus utrique virtute experiamur et hoc simul accipi dictum eorumdem me Libertati parcere certum est.' Page 14, line 29, there is a vacancy which ought to be filled up with '*ab ostentatione*" which the printer probably could not read. After the year 1467, Zel's editions have uniformly 27 lines, while this has 34. The verses near the end of the Mentz edition '*Tullius hesperios volens componere mores*,' &c. are omitted in this; which is, I think, a sufficient proof, at least, that this edition is not later than that of Fust and Schoeffer.

A. HORN.'

erit ut acceperis. *Quam[1] quidem hij tres libri inter cratippi ɔmentatoris[2] tanq̃ hospites erũt recipien di. sed si ut ipē venissem athenas qd' quid' essz factũ nisi me e[3] medio cursu clara voce patria reuocasset. aliqñ me quang audieis[4]. Sed[5] qñ in hijs volumi nibɔ a[6] te pfecta vox mea est. tribues hijs[7] tpibɔ[8] qũ tu poteis. poteris aũt quantũ voles. Cũ vero intel lexero te hoc scire[9] graue gaudẽ. tũ et pũs tecũ ppe diẽ ut spero ꝛ dũ aberis absens loquar. Vale igiť mi cicero tibiqz psuade esse[10] te quidem michi cariśi mũ. sed multo fore cariorem si talibɔ monumẽtis pre ceptis qz letabere. Amen."[11]

Beneath the foregoing, we have the following colophon:

Explicit liber tullij de officijs
Laus deo optimo ceterisqz celitibɔ.

It must not be forgotten that Panzer, in his IVth supplemental volume, p. 492, has inserted a notice of the existence of this very rare book, which he received from the Abbé Maugerard; and whose words, in corroboration of the foregoing opinions, are worth extracting. 'Omnium illam esse primam, eamque Moguntina antiquiorem patere videtur ex vitiis, quibus illa scatet. Expressa sine dubio fuit hæc editio ex manuscripto exemplari, quod cum difficile legeret typographus vel editor, factum est, ut non solum multa verba, spatio relicto, omitteret, sed et plurima vitiose exprimeret. Verisimile igitur est, editionem Moguntinam anni 1465 eo tempore, quo hæc imprimebatur, nondum extitisse; aut editorem illam ignorasse, quod tamen non facile credendum est, cum Colonia non nisi xxxv horis a Moguntina distet.' We may conclude by observing, that the edition contains 60 leaves. The type is sharp, clear, standing well in register, similar to the Chrysostom of 1466, (vide p. 190, ante:) and having every appearance of the earliest use of the characters with which it is printed.

* Readings from Fust's edit. 1465: [1] Quanquam. [2] comentarios. [3] me medio. [4] audires. [5] Sic quoniam hija. [6] ad. [7] is. [8] temporis. [9] sciẽtie genere gaudere. [10] te michi quidẽ esse. [11] appears to be a glossarial corruption.

The text is 6 inches $\frac{3}{4}$ in height, by nearly 3$\frac{1}{2}$ in width. The paper is of a firm texture; but this copy shews too many proofs of most industrious marginal annotation. It has been lately bound in blue morocco.

159. Cicero. Officia. Paradoxa. De Amicitia. De Senectute. *Printed by Sweynheym and Pannartz. Rome.* 1469. Folio.

The rarity of this impression, of which only 275 copies were printed, is well known to the curious in classical bibliography. It begins thus, on the recto of the first leaf:

Vanq̃ te Marce fili: annū iā audientē
Crathippū: idq; athēis: abūdare oportet
p̄ceptis; institutisq; philosophie: ꝑpter
&c. &c. &c.

This page has 30 lines, but a full page contains 32 lines. The Offices conclude thus:

Vale igitur mi Cicero. tibiq;
persuade: te mihi quidem esse carissimum. sed multo fore
cariorem: si talibus monumentis: preceptisq; letabere.

They contain 62 leaves. The Paradoxes, 8 leaves. De Amicitia, 16 leaves. De Senectute, 15 leaves. Versus duodecim sapientum, 2 leaves. In the whole, 103 leaves. On the reverse of the 101st leaf, at the conclusion of 'De Senectute,' before the verses, the colophon is as follows:

Hoc Conradus opus suueynheym ordine miro
Arnoldusq; simul pannarts una æde colendi
Gente theotonica: romæ expediere sodales.
Anno xp̄i. M. CCCC. lxix. die uero. xxiiii. mensis Ianuarii. Rome in domo magnifici uiri Petri de Maximo.

Preceding bibliographers, including Clement, Audiffredi, and La Serna Santander, have very briefly described this impression; the greater part of them only copying from each other. The Greek passages are inserted in the Paradoxes. The present is a fine copy, bound in blue morocco.

160. Cicero. Officia. Paradoxa. De Amicitia. De Senectute. Somnium Scipionis. *Printed by Vindelin Spira. Venice.* 1470. Folio.

Preceding descriptions of this rare and elegant impression being somewhat brief and superficial, the reader is presented with the following: on the recto of the first leaf, at top, we read

MARCI TVLII CICERONIS AR
pinatis. consulisq; romani. ac oratorum maximi
Ad. M. Tulium Ciceronem filiū suum. Officio⁊
liber incipit.
Prꝑfacio generalis in libros omnes.

This first page, which is here elegantly illuminated, has 25 lines beneath the extract. A full page contains 30 lines. On the recto of fol. 77 the Offices end, followed by the usual verses, beginning 'Tullius hesperios' &c. Then commence the Paradoxes immediately beneath, thus:

MARCI TVLII CICERONIS Pa/
RADOXA INCIPIT.

The Greek introductory passages are wholly omitted. On the recto of fol. 86, begins 'De Amicitia Dialogvs' &c. concluding on the recto of fol. 106:—reverse blank. We have then 'Cato Maior vel De Senectute' on the recto of the ensuing leaf; which tract occupies 18 leaves, and nearly the half of the following one. At the bottom of fol. 19, rect. begins the Somnium Scipionis, thus:

VM. IN AFRICAM VE-
nissem. A Manlio cōsule ad quartā
legionem tribunus ut scitis militū
nihil mihi potius fuit q̄ ut Masi-
nissam cōuenirē regē familiꝑ nostrꝑ
&c. &c.

This tract occupies 5 leaves. On the 130th leaf, (from the commencement of the volume) at top, recto, are five lines; of which the following is the last:

Ille discessit: ego somno solutus sum:

Then immediately beneath we read the following colophon:

Anno christi. M.CCCC.lxx. Die uero xiii. mē-
sis. Augusti: Venetiis.

E Spira nato Ciceronis opuscula quinque
Hęc Vindelino formis impressa fuere.

It is justly remarked by Lord Spencer, in the fly leaf of this copy, that Panzer describes this impression as if it contained the verses of the XII wise men; which are not to be found here. In the Valliere copy, continues his Lordship, there was one leaf, containing a part of them; which is noticed in the *Bibl. Crevenn.* vol. ii. n°. 1749—but the Crevenna copy would appear to have contained them. See also *Cat. de la Valliere;* vol. ii. n°. 2278. In the Gaignat collection, vol. i. n°. 1491, the copy of this impression would seem to have wanted the 'Somnium Scipionis.' De Bure, who is brief, and not literally correct, has been copied by La Serna Santander. It only remains to add that this edition is printed with great attention to beauty of typographical arrangement: the body of the text being narrow, and the margin broad; yet the present copy is considerably smaller than in its ancient state. Bound in red morocco.

161. CICERO. OFFICIA. PARADOXA. *Printed by Eggesteyn. Strasburg.* 1472. Folio.

This impression is also of rare occurrence. It has not been described by De Bure, and will not be found in the collections of Gaignat, the Duke de la Valliere, and Crevenna. Clement, as Panzer justly observes, has given a somewhat full account of a copy of it, which he found in the library of his friend Mr. Duve; (*Bibl. Curieuse.* &c. vol. vii. p. 138,) but his panegyric is a little extravagant when he pronounces it to be 'printed upon magnificent paper.' It begins on the recto of the first leaf, printed in red, (in characters of the same size with those of which a fac-simile is given on the other page) thus:

Marci Tulij Ciceronis. Arpinatis ꝓsu
lisqꝫ romani ac oratorū maximi. Ad

M. Tullium Ciceronem . filium suum Officiorum liber incipit. Prefacio generalis in libros omnes.

Beneath, are 20 lines: a full page containing 27 lines. The body of the work is printed in Eggesteyn's smallest and most unseemly character. On the recto of fol. 79 the Offices end, with the verses which are given in Fust's edition (vide 304 ante) and which are extracted by Clement. On the recto of the ensuing leaf begin the Paradoxes; which occupy nine leaves. The Greek passages are wholly omitted. Then follow the verses of the XII wise men; subjoined to which is the colophon, as represented by the ensuing fac-simile:

Pñs marci Tulij clarissimi opus arte * quadam pulcra. Per venerabilē phīe magistrū ac etiā inclite Argentin̄ ciuitatis ciuē dñm Henricū Eggesteyn. sūma cū diligentia impssum ē Anno dñi M.cccc.lxxij.

The last leaf presents us with the beginnings of a few odes of Horace. In the whole, 92 leaves. Panzer has borrowed the observation of Maittaire (*Annal. Typog.* vol. i. p. 319-320, note 3), justly stating the present to be a mere reprint of the Mentz edition of 1465. This is a fine unadulterated copy of a volume which formerly might have been in great request. A few of the fore edges are rough. In red morocco.

* It was not till after this fac-simile was drawn, that I happened to find a similar one inserted in the VIth Plate of Schoepflin's *Vindic. Typog:* see also p. 45-6. The reader, if he have the good chance of possessing the original, will pronounce candidly upon the comparative merits between the two copies. I have no reason to regret the introduction of it above.

162. Cicero. Officia. Paradoxa. De Amicitia, &c. (See Colophon.) *Printed by J. L. de Fivizano. Venice.* 1477. Folio.

The present impression does not require an elaborate description. It begins on the recto of the first leaf, having 35 lines on this first page: a full page contains 36 lines. At the end of the verses of the twelve wise men, and on the recto of the last leaf, is the imprint in 5 lines, thus:

Marci Tullii Ciceronis de Officiis: Paradox: de Amicitia: de Senectute: de Somno Scipionis: nec nō de Essentia mundi: ac. xii. Sapiētum Epithaphiis libri finiunt. qui peroptime emendati impressi sunt Venetiis ductu & expensis Iacobi Lunēsis de Fivizano in domo magistri Marci de Comitibus. M.cccc.lxxvii.

The present is a large and clean copy (with the exception of a few damaged leaves) of an edition printed upon excellent paper, and of no very common occurrence. It is bound in calf, with gilt leaves.

163. Cicero. Officia, &c. Cum Commentariis Petri Marsi. *Printed by J. de Paganinis. Venice.* 1491. Folio.

On the recto of the first leaf, printed in red,

Tullius de officiis cū cōmentariis Petri Marsi eiusq; recognitione. Cuius epistolas quæso plegas & in prīcipio & et in calce opis editas. Insunt preterea paradoxa: de amicitia: de senectute. Cum interpretibus suis.

This will explain what is in the edition. The first two leaves consist of preliminary matter of the editor, Peter Marsus. On the recto of

a iiii, begins the text; which is throughout surrounded with a most abundant commentary. On the reverse of the last leaf:

FINIS

Absolutum per Iacobum de paganinis Brixiensem Summa cura ac diligenti Studio. M.CCCCLXXXXI. Die XV. Martii.

VENETIIS

An handsome copy of a well printed book. In calf binding.

164. CICERO. OFFICIA. PARADOXA. DE AMICITIA. DE SENECTUTE. SOMNIUM SCIPIONIS. DE LEGIBUS. *Without Date, Place, or Name of Printer.* Folio.

This edition is probably of not much later date than that of Eggesteyn. It is executed in roman letters, of the same character with the Virgil and Ausonius of 1472; as is manifest from the 'e' in particular. As it may be supposed to contain the FIRST impression of the treatise DE LEGIBUS, its value is far from being inconsiderable. The text of the OFFICES begins on the recto of the first leaf, beneath seven lines, which form the title, printed in capital letters, and having 22 lines of text beneath the title. A full page contains 36 lines. Each chapter has a title printed in capital letters. The Offices end on the recto of the 67th leaf, with the well known verses, beginning 'Tullius hesperios.' Beneath these verses, we read

MARCI TVLLII CICERONIS
PARADOXAR̃ LIBER.

On the reverse, at top, the text of the Paradoxes begins. The Greek titles, inserted, are clearly of Venetian character. On the reverse of fol. 74 begins De Amicitia, comprehending, exclusively, 24 leaves: on the reverse of the 24th leaf, begins

M. T. CICERONIS CATO MAIOR
VEL DE SENECTVTE AD T. POM
PONIVM ATTICVM PRAEFATIO.

On the reverse of the 9th from the last counted leaf, without prefix, at top, begins the SOMNIUM SCIPIONIS, followed by the verses of the XII wise men—comprehending, in the whole, 5 leaves. Then, a blank leaf. On the recto of the ensuing

M. TVLLII CICERONIS DE LEGIBVS
DIALOGVS LIBRI PRIMI: PERSO/
NAE INDVCTAE. Q. FRATER TULLIUS

which concludes the volume on the recto of the 31st and last leaf of this treatise. At bottom,

FINIS.

Count Reviczky, in his ms. addenda, has made the following bibliographical memorandum, which is worth subjoining:

'Haec etiam inter *principes* referenda est editio, et quidem ratione librorum Ciceronis *de Legibus*, quos non constat antea editos fuisse; esto autem nullum sit certum in toto libro anni indicium, tamen in forma caracterum aliisque signis diacriticis arguitur excusus anno circiter 1470 in *Catalogis Bibliothecae Ducis de la Valliere, et Crevennianae.* Hinc qui editionem librorum *de Legibus absque anni nota* pro prima commemorant, hanc innuere videntur,* videlicet hujus partem, quemadmodum bene observatum Auctori Italo libri: *Prospetto di varie edizioni, &c. p.* 189: *Bisogna osservare se quella edizione* de Legibus fol. absque ulla nota, *sia opera stampata da per sè, o pure sia un pezzo di qualche antica edizione dell' opere filosofiche di Cicerone, già nota.* Inscriptio libri hujus ad verbum eadem est quae editionis Officiorum Moguntinae anni 1465.'

The present is a fair copy, in red morocco.

* Lord Spencer justly observes that 'It is not improbable that the edition without date of the treatise *de Legibus* here referred to, may have been a part of that printed by Vindelin de Spira in 1471, together with those *De Naturâ Deorum, De Divinatione,* &c.; and upon the whole, (remarks his Lordship) as the present edition cannot well be assigned to an earlier period than 1472, I am inclined to conclude that Vindelin de Spira has the strongest claim to be considered as the first printer of Cicero de Legibus.'

165. Cicero. Epistolæ ad Familiares. *Printed by Sweynheym and Pannartz. Rome.* 1467. Quarto.

First Impression; and the first book printed at Rome. When the Abbé Laire informs us that this volume, at a public auction, would be sold for its weight in gold,—the curious reader will without doubt expect a particular description of it: a description, more minute and exact than will be found in the authorities quoted below.

Schwarz appears to have been entirely ignorant of it. Maittaire, before him, is very brief; and Palmer not a little confused. A copy of it appeared in the Gaignat collection, and Clement knew of its existence, but had never seen it. Meerman, as well as Maittaire, has only copied the colophon; but both Quirini and his editor Schelhorn have omitted even this. Laire, in his 3d and 4th chapters, and at p. 126, is far from being satisfactory; and De Bure and the La Valliere catalogue are too superficial for particular consultation. Audiffredi is brief, but interesting: yet as the copy which he examined, wanted the last leaf on which is the colophon, his account is far from being perfect. La Serna Santander has contented himself with De Bure. It now remains to supply a few of the forementioned defects by the ensuing description.

The impression begins thus, on the recto of the first leaf, without any title or prefix:

Go omni offitō ac potius pietate erga te ceteris satisfatio ōnibus: mihi ipē nunq̄ satisfatio. Tāta eī magnitudo ē tuoꝝ erga me meritoꝝ: ut cum tu nisi ꝑfecta re de me nō conquiesti: ego quia non idem in cā tua effitio: uitā mihi esse acerbā putē. &c. &c. &c.

This first page, which is here elegantly illuminated, contains 28 lines; a full page has 31 lines. The printed text is 6¼ inches in height, and 4¼ in breadth; being on a considerably smaller scale than

any other production of the Roman press by Sweynheym and Pannartz. There are no titles to the epistles, and the Greek passages are wholly omitted. On the recto of the 244th and last leaf, we read as follows:

Irificā mihi uerberationē cessatiōis epistola dedisti. Nā que partius frater perscripserat uerecundia uidelicet & ꝑperatiōe: ea tu sine assē/ tiōe ut erāt ad me scripsisti. & maxime de cōnsuli/ bus designatis: quos ego penitus noui libidinū & languoris effeminatissimi animi plenos. qui nisi a gubernaculis recesserint: maximum ab uniuerso naufragio ꝑiculū est. Incredibile ē que ego illos scio oppositis gallo⁊ castris in estiuis fecisse. quos ille latro nisi aliq̄d firmius fuerit: sotietate uitio⁊ deliniet. Res est aut tribunitiis: aut ꝑuatis cōsi/ liis muniēda. Nā isti duo uix sunt digni. quibus alteri cesanā: alteri cossutiana⁊ taberna⁊ funda/ menta credas. Te ut dixi fero oculis. Ego uos ad .iiii. kalē. uidebo. tuosq; oculos etiā si te ueniēs in medio foro uidero: dissuauiabor. Me ame. Vale.

Hoc Conradus opus suueynheym ordine miro
Arnoldusq; simul pannarts una æde colendi
Gente theotonica: romæ expediere sodales.

In domo Petri de Maxīo. M.CCCC. LXVII.

The reverse is blank. That the reader may judge of the fairness of the conclusions before drawn, and of the comparative merit of the descriptions given, relating to this exceedingly rare volume, he may consult Mattaire's *Annal. Typog.* vol. i. p. 277: *General Hist. of Printing*, p. 124, 126: *Cat. de Gaignat*, vol. i. n°. 1475; (which was afterwards in the *Cat. de la Valliere*, vol. ii. n°. 2311:) *Bibl. Curieuse*, &c. vol. vii. p. 124: *Orig. Typog.* vol. ii. p. 248: *De Optimor. Scriptor. Edit.* p. 86: *Spec. Hist. Typog. Rom.* p. 126: *Bibliogr. Instruct.* vol. iii. p. 134: n°. 2406: *Edit. Rom.* p. 7, 8: *Dict. Bibliogr. Choisi*, vol. ii.

p. 313-314: also the *Bibl. Crevens.* vol. iii. p. 76-7: edit. 1775. 4to. The present copy was the one in the Gaignat and La Valliere collections; and is perfect and clean. It is bound in old blue morocco, and some leaves have been transposed in the binding.

166. CICERO. EPISTOLAE AD FAMILIARES. *Printed by Sweynheym and Pannartz. Rome.* 1469. Folio.

As this second edition of the Roman press has not been specifically noticed in my *Introduction to the Classics*, it will be necessary to give a somewhat particular account of it: especially as bibliographers, including even Audiffredi, have been unusually brief. On the recto of the first leaf, we read at top,

M. Tul. Ciceronis ad. P. Lentulū Impatorē. Po. Ro. Epistolaꝝ familiariū liber primus. Cicero. P. Lentulo Impatori. S. Pl. D.

Go oīmi offitio: ac potius pietate: erga te: ceteris satisfacio oīmibus: mihi ipē nūq̄ satisfacio. Tāta enim magnitudo est tuorum erga me meritorū: ut cum tu nisi perfecta re: de me nō conquiesti: ego quia nō idem in causa tua efficio: uitā mihi esse acerbā putem. In causa hec sunt. Ammonius Regis Legatus aperte pecunia nos oppugnat. &c. &c. &c.

There are 28 lines beneath: a full page comprehends 38 lines. This impression is by no means a mere reprint of the preceding one. Occasionally, the text slightly varies; and both the position and the printing of the words are oftentimes different. The contractions are much less frequent. On the recto of the 161st and last leaf, we have the well known verses, beginning ' Aspicis illustris' (vide p. 20 ante). Above which is the following imprint:

Io. An. Episcopus Alerieñ recognouit. prid Nonas Nouemb. Rome. M.CCCC.LXIX.

It is evident that neither De Bure, Quirini, nor Clement, ever saw a copy of this edition; and it may be questioned whether Audiffredi or Panzer ever inspected it. Audiffredi does not give the colophon

correctly, and is inaccurate in saying that the subscription is given by Quirini; who quotes indeed the verses before alluded to, but the date, incorrectly. Audiffredi is, however, correct in stating, in a note, that, from the preface to the Roman edition of the Letters to Atticus, 1470, by the Bishop of Aleria, the present and preceding impressions of the Epistolæ ad Familiares are noticed, by the episcopal editor, as being put forth 'ad pauperum commoditatem.' There was no copy of either of these editions in the Magliabechi collection: see *Bibl. Magliabech.* vol. i. col. 525-6. It remains to refer the reader to Maittaire's *Annal. Typog.* vol. i. p. 283-4; the *Bibliogr. Instruct.* vol. iii. n°. 2407; *De Optimor. Scriptor.* p. 86-7: Audiffredi, *Edit. Rom.* p. 29, 30: Panzer, vol. ii. p. 413. Perhaps La Serna Santander had never seen it. *Dict. Bibliogr. Choisi,* vol. ii. p. 314. The present copy of this very rare impression is rather a tall and fine one. It is neatly bound in blue morocco.

167. CICERO. EPISTOLAE AD FAMILIARES. *Printed by John de Spira. Venice.* 1469. Folio.

As there is a very superficial account of the present, and subsequent impression of this work, by John de Spira, in my *Introd. to the Classics,* vol. i. p. 273-4, it will be necessary here to give a comparatively copious description of them. But first we may notice the manner in which preceding bibliographers have mentioned them.

Maittaire has given the colophons of both impressions; but neither with literal exactness. He has however properly noticed, although in a brief manner, the uniform paginary variations between them in the press-work. *Annal. Typog.* vol. i. p. 282-3. Marchand was acquainted with this first impression only; and in his description seems to have been a mere copyist of Maittaire; *Hist. de l'Imprim.* p. 56. In the catalogue of Consul Smith's Books were each of the editions; *Bibl. Smith,* 1755, 4to. p. cxvi. The present one was UPON VELLUM. The long note there attached to the description of the first edition, has been inserted by Clement, in his *Bibl. Curieuse,* vol. vii. p. 125-6; who appears to have examined the present impression in the library of Mons. Duve, but who had never seen the subsequent one. De Bure had also seen this first edition, but never the succeeding one, by John de Spira: his description of each is sufficiently meagre. *Bibliogr. Instruct.* vol. iii. p. 136-7. A copy of this first edition, also UPON VELLUM, was in the Magliabechi collection; and is neatly described by Fossi in his *Bibl.*

Magliabech. vol. i. col. 525. Panzer has abundance of authorities; and subjoins the privilege granted by the Venetian Senate to John de Spira and his family, for the exclusive printing of the Epistles of Cicero and of the Natural History of Pliny senior, for the next five years: a privilege, of some importance in the annals of early typography, and which proves the present volume to be the first production, and the printer of it to be the father, of the Venetian press. *Annal. Typog.* vol. iii. p. 62. La Serna Santander has availed himself of the labours of Panzer, without acknowledgment. *Dict. Bibliogr. Choisi*, vol. ii. 315-316; his descriptions of the editions are like those of De Bure: vol. iii. p. 136-7.

We may conclude our account of this FIRST BOOK PRINTED AT VENICE, with a brief but sufficiently particular description of the impression itself. The width of the page is here greater than in the subsequent edition, the last or 38th line of the latter, extending only to the 34th in this. In the subsequent edition, the words of the last line, in the first page, are

clam exulceratis: deīde

in the present one:

propterea q̄ dies magna

Fossi *(ut supra)* justly observes that this edition contains only 125 leaves. A full page has 41 lines. On the reverse of the last:

Primus in Adriaca formis impressit aenis
Vrbe Libros Spira genitus de stirpe Iohannes
In reliquis sit quanta uides spes lector habenda
Quom Labor hic primus calami superauerit artem

M.CCCC.LXVIIII.

The Greek passages are omitted, and there are no designations of chapters. As usual, with books of this period, neither numerals, catchwords, nor signatures, will be found. The present is a large and fair copy; bound in red morocco. There is a copy of it UPON VELLUM in the Blenheim Library.

168. Cicero. Epistolae ad Familiares. *Printed by John de Spira. Venice.* 1469. Folio.

This is the second edition, by the same printer, of the work under consideration. It is interesting to the classical collector, inasmuch as it presents us with the third and last work ever executed by John de Spira; the Pliny senior of 1469 being the *second* production of his press. From the colophon, it appears that only 300 copies of each edition of the Familiar Epistles of Cicero were printed by him. As I apprehend it to be rarer even than the first, the following description of it may not be unacceptable. It begins, like the preceding one, on the recto of the first leaf, without any prefix, thus

Go omni officio ac potiús pietate erga te caeteris
satisfacio oĩbus: mihi ipse nunq̃ satisfacio. Tanta
enim magnitudo est tuorum erga me meritorum;

This first page (here elegantly illuminated) contains 38 lines: a full page, 41 lines. On the recto of the 135th and last leaf,

Hesperię quondam Germanus quosq; libellos
Abstulit: En plures ipse daturus adest.
Nanq; uir ingenio mirandus & arte Ioannes
Exscribi docuit clarius ęre libros.
Spira fauet Venetis: quarto nam mense peregit
Hoc tercentenum bis Ciceronis opus.

M. CCCC. LXVIIII.

Like the preceding impression, the present one has neither signatures, catchwords, nor numerals; and the Greek passages are omitted. The press-work is more skilfully executed, and the appearance of the volume is more elegant. In green morocco; foreign binding.

169. Cicero. Epistolae ad Familiares. *Without Printer's Name, or Place.* 1470. Folio.

The recto of the first leaf presents us with the commencement of the text, as follows:

M. TVLII CICERONIS EPISTOLARVM FA/ MILIARIVM LIBER PRIMVS INCIPIT AD LENTVLVM PROCONSVLEM. M. T. C. PRO/ CONSVLI SALVTEM DICIT.

Go omni officio ac potius pietate erga te cęteris satisfacio oĩbus: mihi ipse nunq̃ satisfacio. Tanta enim magnitudo est tuorum erga me meritorum: &c. &c. &c.

There are 34 lines beneath. A full page contains 41 lines. On the recto of the last leaf, beneath six lines of the text, is the following date.

M.CCCC.LXX.

This latter is the only mark by which the edition is described; and the question is, whether Vindelin de Spira, or Valdarfer, was the printer of it? Panzer rests satisfied with De Bure, in ascribing it to the press of the former; but in referring to Laire's *Index Libror.*, &c. vol. i. p. 219, for *another* impression by Valdarfer, he does not appear to have been aware of the latter authority being exclusively applicable to the *present* impression; which Laire, and La Serna Santander after him, notice as the production of Valdarfer's press. It must, however, be observed — what no bibliographer, to my knowledge, has before remarked — that this edition appears to have been printed with *two different founts* of Roman type. The first 42 leaves have a mixture of the square or blurred, and round or light character. The next 30 leaves have uniformly the square and rather blurred character. The following 30 leaves, the round and lighter one; and the last 33, the square and comparatively thick or blurred character. De Bure notices a copy of this impression UPON VELLUM in the Royal library at Paris. *Bibliogr. Instruct.* vol. i. n°. 2410. Panzer, *Annal. Typog.* vol. iii. p. 67-70. *Dict. Bibl. Choisi*, vol. ii. p. 317. The present copy is in French green morocco binding.

170. Cicero. Epistolae ad Familiares. *Printed by Philip Lavagna. (Milan).* 1472. Folio.

This edition is interesting to bibliographers, on account of the memorandum of the printer, with which it terminates. In this memorandum or notice, P. Lavagna speaks of several editions of the Familiar Epistles of Cicero having been previously published in Italy; and that he had struck off 300 copies of the present impression, and had submitted each page of it, during its progress through the press, to the correction of the learned. Maittaire, *Annal. Typog.* vol. i. p. 319, note 2, has extracted this conclusion; and, after him, De Bure, Panzer, and Morelli; the latter, in part only. That De Bure should doubt the existence of the edition, is a little extraordinary. *Bibliogr. Instruct.* vol. iii. p. 141-4: Panzer, *Annal. Typog.* vol. ii. p. 12; *Bibl. Pinell.* vol. ii. n°. 3780. All these authorities do not fail to inform us, that Saxius, in his *Hist. Lit. Typog. Mediol.* has omitted to notice this very rare impression.

It begins thus, on the recto of the first leaf:

ARCI TVLII CICERONIS EPISTO LARVM LIBER PRIMVS INCIPIT. M. T. CICERO. S. D. P. LENTVLO PRO CONSVLI

GO OMNI OFFICIO AC potius pietate erga te cęteris satisfacio omnibus mihi ipse nunq̄ satisfacio. Tanta enī magnitudo est tuorum erga me meritoꝝ ut quoniā tu nisi perfecta re de me nō cōquieuisti ego quia non idē in tua causa efficio uitam mihi acerbam esse putē. In causa hęc &c. &c. &c.

There are 17 lines beneath; and a full page contains 32 lines. The commencement of each letter is printed in capitals, by way of titles.

On the reverse of the last, we have the memorandum before referred to, and the subjoined verses:

Epistolaꝝ Familiarium M. Tull. Cic. multa uolumina in diuersis italiae locis hac noua Impressoꝝ arte transcripta sunt quę si ut plurima numero ita etiā studio satis correcta essent nouo hoc labore non fuisset opus Sed tanto erroꝝ numero confunduntur ut non modo litterę pro litteris & pro uerbis uerba perturbatissime inuoluta veꝝ etiā epistolę in epistolas libri in libros sic inueniātur confusi ne tam doctoꝝ diligētia ad cōmunē utilitatē cōfecta q̄ auarissioꝝ hominū cupiditate lucri gratia festinando cōuolata cōtorta cōntaminatq; manifeste uideanť quę cum audirem ex uiris cum doctissimis tum etiam prudentissimis ego Philippus Lauagna ciuis Mediolanensis ut pro uirili mea aliqua ex parte meis ciuibus ꝑdessē nactus exēplar correctissimum studio diligentissimo hominū doctrina prȩstātium trecenta uolumīa excribenda cura opera adhibita ut singulę paginę antea q̄m īprimerenť ab aliquo doctoꝝ perlectę essent & castigatę quem ego laborē nisi profudisse uidebor pleraq; in futuꝝ accuratissime ut trāscribať laborabo nō minori publicę q̄m meę utilitatis ratione seruata.

Barbara cum Marci uerbiis admixta legebas
Hunc lege quod uerum est hoc Ciceronis opus

Virgo decus coeli Christi sanctissima mater
Laus tibi cum nato sit sine Fine tuo

M. CCCCLXXII VIII KL. APRILES

A fair sound copy; bound in red morocco. From a coeval subscription in ms., it appears that this copy once belonged to a citizen of Bergamo in 1474.

171. CICERO. EPISTOLAE AD FAMILIARES. *Printed by John Numeister. Foligno. Without Date.* Folio.

This is an edition of considerable rarity and typographical curiosity. Bibliographers assign to it the date of 1470; and it is probable that it was not executed later than the year 1472; of which date is the Dante by the same printer. (See a fac-simile of this Dante in vol. iii.) Yet Numeister executed an edition of Aretin 'De Bello Italico' in 1470; of which hereafter. We may now give a particular description of the volume:

M. TVL. CICERONIS AD. P. LENTV. IMPARATOREM. PO. RO. EPISTO/ LARVM FAMILIARIVM LIBER PRIMVS. CICERO. P. LENTVLO IM/ PARATORI. S. PL. D.

GO OMNI OFFITIO: AC potius pietate: erga te: cęteris satisfa/ tio omībus: mihi ipse nunq̄ satisfatio. Tāta enim magnitudo est tuo4 erga me meritorum ut cū tu nisi perfecta re: de me non conquiesti: ego quia non &c. &c. &c.

There are 17 lines beneath this extract. A full page contains 29 lines. On the recto of the last leaf, we read as follows:

Ego uos ad. iiii. Kalēdas uidebo: tuosq; oculos: etiam si te ueniens in medio foro uidero: dissuauiabor. Me ama. Vale.

Emilianus auctor fulginas: & fratres una
Ignenio prestane uiri. Numeister & auctor

Iohannes almanus recte qui plura peregit
Tulli ducenta nuper pressere uolumina recte
Quę uiserat probus episcopus aleriensis
Fulginei acta uides & laribus Emiliani

There are 242 leaves in the whole. De Bure properly observes that the first word in the second verse of the subscription is falsely printed Ignenio for 'Ingenio.' His description is, in other respects, not very particular; although it is referred to by Count Reviczky in his ms. memoranda. The Count was of opinion, that the text is taken from the second Roman impression of 1469. The Greek characters are omitted. See the *Bibliogr. Instruct.* vol. iii. p. 139, n°. 2411; *Dict. Bibliogr. Choisi*, vol. ii. p. 316, (very brief); *Bibl. Crevens.* vol. iii. n°. 5565; *Bibl. Pinell.* vol. ii. n°. 3777. The present copy, although a little soiled, is a desirable one; and bound in red morocco,

172. Cicero. Epistolae ad Familiares. *Without Printer's Name or Place.* 1475. Folio.

On the recto of the first leaf we read as follows:

Marci Tullii Ciceronis Epistolarum Familiarium Ad Len tulum Proconsulem Liber Primus Fœliciter Incipit.

Marcus Tullius Cicero Lentulo Proconsuli Salutem Dicit.

There are 29 lines beneath, and a full page contains 34. On the reverse of the last leaf, is the colophon, thus:

M. CCCC. LXXV.

Opus Præclarissimum. M. T. Ciceronis Epistolarum Familiariū Impressum Fœliciter Finit.

FINIS.

Beneath, is an Epistle of C. Fabricius and Æmilius; Roman Consuls; comprehending 18 lines. There are signatures to the present copy, quite at the bottom of the lower margin; but so clumsily executed, that I suspect them to have been printed by some former owner of it,

subsequently to the date of the impression. This volume, which has not been described by De Bure or La Serna Santander, has the appearance of having been printed at a Venetian press. The present copy, in Russia binding, is much written upon at the beginning, but it is, in other respects, a large and handsome book.

173. CICERO. EPISTOLAE AD FAMILIARES. *Printed by Hermannus Lichtesten. Vincentia.* 1479. Folio.

This impression has also escaped the notice of the forementioned bibliographers; probably from an idea of its being of no particular importance. It is deposited in the present Collection, as a specimen of the press of the printer whose name it bears. On the reverse of the first fol. we have an address from Bonus Accursius Pisanus to J. F. Turrianus. On the rect. of A z (2) is an address of Hubertinus Clericus Crescentinas to B. A. Pisanus, dated Milan IIIIth of August. On the recto of A 3 commences the commentary of Hubertinus, followed by the text. On the recto of gg v—beneath some verses of Petrus Antonius Platinus, we read the following colophon:

> Hermannus lichtesten coloniensis
> ꝑbatissimus librarie artis exactor
> Impressu; Vicētiæ ānо uirgīs partu
> M. cccc. lxxix. iii. kl'. Martias.

The whole is executed in a neat Roman type. A fair copy, in calf binding.

174. CICERO. EPISTOLAE AD FAMILIARES. *Printed by Pachel and Scinczenceller. Milan.* 1480. Folio.

For the sake of possessing a specimen of these printers, the present edition finds a place in this Collection. The text begins on the recto of the first folio, with three lines printed in capital letters, by way of title. The signatures, with the exceptions of a and b, run in eights: a having 9, and b 10. On the recto of q viij, is the colophon as follows:

FINIS.

Mediolani Anno domini .M.cccc.Lxxx. ad decimum. kl. Maias p prudentes opifices. Leonardum pachel & ulderichum scinczenceller alamanos ex ciuitate Ingelstat summa cum diligentia Impræssum studioseq; emendatum.

A very indifferent copy, in calf binding.

175. Cicero. De Oratore Libri III. *Printed in the Subiaco Monastery. Without Date.* Quarto.

Bibliographers have properly considered this to be the first impression of the work under consideration; but whether it was executed in the year 1465, 1466, or 1467, is doubtful. The first and last of these dates are the only ones subjoined to the books which were printed in the Subiaco monastery, and the present edition is entirely without date. It is therefore as probable that it was published in 1467 as in 1465: but it would be inaccurate to assign to it a date beyond the year 1467, as in this same year the printers of it, (Sweynheym and Pannartz) who conducted the Sublacensian press, removed to Rome, and there published the first edition of the Epistolæ ad Familiares; vide p. 318, ante. So scarce is this impression, that Audiffredi had never been fortunate enough to meet with it; although his account, in regard to the errors committed by De Bure, and, after him, by Laire, is faithful and good. La Serna Santander has briefly noticed these errors of De Bure (arising from his not having considered a transposition of some of the leaves by the binder) on the authority of Audiffredi; but has not had the sincerity to acknowledge to whom he was indebted for the discovery of them. We will now proceed to a succinct but accurate description of the volume itself.

It commences on the recto of the first leaf, in the following manner:

OGITANTI MIHI SEPENVME
ro & memoria uetera repetenti perbea
ti fuisse. Q. frater illi uideri solent qui in
optima. RE. PV : quom & honoribus &

rez gestarū gloria florerent eū uitꝑ cur/
sum tenere potuerūt: ut uel ī negotio sine
periculo: uel in ocio cū dignitate esse possent: At nunc quod
mihi quoq; initiū requiescēdi atq; animū adutriusq; nostꝝ
&c. &c. &c.

This first page comprehends 27 lines; but a full page contains 30. There are no heads of chapters, nor distinction of sections; and a space is uniformly left for the insertion of the capital initial letter. The printed page is nearly 7 inches long, and exactly 4¼ inches wide. The volume contains 109 leaves; having a blank leaf between the conclusion of the second, and the beginning of the third book. On the reverse of the 108th and last leaf, it terminates thus —without any indication of place, time, or printer:

Sed iam surgamus inqt:
nosq; curemus elati et aliquādo ab hac contētione disputa/
tionis animos nostros curāq;laxemus. ET SIC FINIS

The exact conformity of these types to those of the two other works before-mentioned, and which unquestionably issued from the Subiaco press, renders it incontrovertible that the present one was printed at the same place. The horizontal water-marks denote it to be a quarto.

There is a good account of this edition in the *Cat. de la Valliere*, vol. ii. p. 31, n. 2253. The present copy, formerly in the collection of Count Reviczky, is in beautiful and almost spotless condition. Another beautiful copy is in the Cracherode collection. It is neither in the Bodleian, Blenheim, nor Devonshire libraries, and such has been its rarity, that (according to Audiffredi) it had escaped the researches of Joseph de Constantius, who published a catalogue of the works printed at the Subiaco press in the 15th century. Consult the authorities in the *Introd. to the Classics*, vol. i. p. 271. The present copy is bound in red morocco.

176. Cicero. De Oratore. *Printed by Ulric Han. Rome.* 1468. Quarto.

This is the first edition of the work with a date; and probably the second specimen of Ulric Han's press. As Audiffredi properly observes,

the type of the body of the work is small, and a mixture between the roman and gothic. There are large gothic letters, (similar to those used by the printer's brother in the Expositio Ioh. de Turrecremata in Psalterium, 1476, vide p. 163 ante) introduced, occasionally, at the commencement of the books and chapters; but different, according to Audiffredi, to that used in the 'Meditationes' of the same author, and printed in 1473. Yet this large gothic type would appear to resemble that with which Ulric Han printed the first edition of the same 'Meditationes' in 1467; a work rightly called by De Murr 'rarissimum inter rarissima cimelia.'* The gothic capitals are the same as those of the fac-simile at p. 164 ante. To return to the volume before us.

The text begins thus, on the recto of the first leaf:

Dgitanti mihi sepenumero & memoria uetera repetenti perbeati fuisse. Q. frater illi uideri solēt qui in optima RE. PV: quom & honoribus & rerum gestarum gloria florerent eum uite cursum tenere potuerunt: ut uel in negotio sine periculo: uel in ocio cum dignitate esse pos

&c. &c. &c.

An indifferent fac-simile of the first of these 4 lines is at the end of Audiffredi; *Edit. Rom.* This page contains 34 lines; a full page 36 lines. On the recto of the 66th leaf, the 2nd book ends; the reverse being blank. On the recto of fol. 67, the 3d book begins as in the Subiaco impression. In the whole, 91 leaves. Fossi makes 92, but calls the last a blank one. On the reverse of the 91st, we read the termination of the text, and the entire colophon, as follows:

Sed iā surgamus inquit nosq; curemus: aliquādo ab hac contentione disputationis animos nostros curamq; laxemus.

* *Memorabilia Bibl. Publ. Norimb.* pt. i. p. 261. I draw the above conclusion of the similarity of type, from the specimen which De Murr has given of the characters of the Meditations of 1467; subjoined to a fac-simile of one of the wood-cuts in this exceedingly rare volume—wanting in the present collection.

Finiti et cōtinuati sunt supradicti libri. M. T. C. Rome per me Ulricum. Han. de wiēna. Anno domini. Millesimoquadringentesimosexagesimooctauo Die. Quinta. Mensis. Decembris.

Considering the extreme rarity of this edition, and that three copies of it were seen by De Bure at Paris, it is a little extraordinary that this latter did not give a more particular account of it in his *Bibl. Instruct.* vol. iii, p. 124, n°. 2391. La Serna Santander only copies the colophon, as in Audiffredi, without acknowledgment. Fossi is particular and correct; rightly observing that 'margines peramplae sunt.' *Bibl. Magliabech.* vol. i. col. 536. Laire, in his *Spec. Hist. Typog. Rom.* has given a very indifferent fac-simile of the type, in a plate opposite p. 123: see too p. 130-1. Consult also Audiffredi, *Edit. Rom.* p. 15; who is rather brief, and had seen only one copy of the edition at Rome. The present copy is a little soiled. It has some pretty illuminations, which are also somewhat defaced. In blue morocco.

177. CICERO. DE ORATORE. BRUTUS, SIVE DE CLARIS ORATORIBUS. *Printed by Sweynheym and Pannartz. Rome.* 1469. Quarto.

On the recto of the first leaf, we read as follows:

Ogitanti mihi sepenumero & memoria uetera repetenti: perbeati fuisse Quinte frater illi uideri solent qui in optima re pub: cum et honoribus & rerū gestarū gloria florerēt: eum uite cursum tenere potuerūt: ut uel in negotio sine piculo: uel in otio cum dignitate esse: possent. Ac nunc quidem mihi quoq; initium requiescendi: atq; aīmum ad utriusq; &c. &c. &c.

A full page contains 32 lines. There are no titles to the chapters, and the breadth of the page is wider than that of the Epist. ad Fam. (vide p. 318, ante) but considerably less than the usual pages of the works of Sweynheym and Pannartz. The reverse of fol. 108 is blank. On the recto of fol. 109, the text of this *earliest impression* of 'BRUTUS, SIVE DE CLARIS ORATORIBUS' begins as follows:

> Vm e cilicia decedens rhodū uenissem: et eo mihi de. Q. Hortensi morte esset allatū: opinione oīm maiorem aīo cepi dolorē. &c.

On the recto of fol. 186 and last, at bottom, is the colophon:

> M. T. Ciceronis in Brutum explicit liber. Anno xp̄i. M. CCCC. lxix. die uero. xii. mensis Ianuarii. Rome in domo magnifici uiri Petri de Maximo.

Audiffredi supposes, and with apparent reason—from the month in the date of the colophon—that the first part of this impression, 'De Oratore,' was executed in 1468; and that the present is the Editio princeps of 'Brutus.' Although his account be less particular than the preceding, he corrects, in it, the errors of De Bure and Laire. *Edit. Rom.* p. 16. Fossi has a valuable notice: *Bibl. Magliabech.* vol. i. col. 537. I may add the ms. observation of the late Count Reviczky, concerning the three editions here last described: 'Ces trois éditions *De Oratore* sont ce qu'il y a de plus rare et de plus précieux dans les collections des anciennes éditions des Classiques, mais comme les deux dernières n'ont encore paru dans aucune grande Vente depuis celle de M. Gaignat, et que ce n'est que depuis ce tems-là que ces sortes d'éditions ont acquis une grande valeur, il n'est guère possible d'en déterminer le juste prix.' The present is a most desirable copy of so scarce an impression. It is bound in green morocco.

178. CICERO. DE ORATORE. *Printed by Christopher Valdarfer.* 1470. Folio.

This is a very rare edition; and is interesting to the curious, inasmuch as it exhibits the earliest specimen extant of Valdarfer's press: 'Primus est a Valdarffero, typographo præstantissimo, impressus liber:' as Panzer justly observes. *Annal. Typog.* vol. iii. p. 70. It is briefly mentioned by Maittaire, *Annal. Typog.* vol. i. p. 287; and from his

authority De Bure has just noticed the existence of the edition, never having himself seen a copy of it. *Bibliogr. Instruct.* vol. iii. p. 126, n°. 2393. Clement informs us that there was a copy of it UPON VELLUM —'annoncé dans les Hamburgische Berichte, 1740, p. 769.' See his *Bibl. Curieuse*, vol. vii. p. 153, note 91. It is doubtful whether Clement had ever met with the edition, as he hesitates about the form of it. Laire, *Index Libror.* vol. i. p. 218, has a short but accurate description of it; from which La Serna Santander appears to have borrowed his own; *Dict. Bibliogr. Choisi;* vol. ii. p. 309. It was in the Harleian collection, but not in that of Maghabechi; see *Bibl. Harl.* vol. iii. p. 67; and is unaccountably omitted in the *Introd. to the Classics;* vol. i. p. 272. We may now proceed to a description of the volume.

On the recto of the first leaf—here illuminated—we read the commencement of the text as follows:

OGITANTI. MIHI. SAEPENV/
mero: & memoria uetera repetēti: perbeati fuisse.
Q. frater illi uideri solent: qui in optima Repub.
quom & honoribus & rerum gestar gloria florerēt
&c. &c. &c.

There are 34 lines beneath: a full page contains 40 lines. There is no designation of chapters, or of termination of books. On the reverse of fol. 71 and last, we are presented with the colophon:

ANNO. DO. M. CCCC. LXX.
Si quem oratoris perfecti audire iuuabit
Materiam: fons est hoc ciceronis opus.
Hic tersum eloquium uelut attica lingua refulg&:
Christophori impressus hic liber arte fuit.
Cui stirps Valdarfer: patria estq; ratispona tellus.
Hunc emat: orator qui uelit esse: librum.

On opening this volume, one cannot fail to be struck with the beauty and symmetry of the press work. The margins are large and proportionate; and the whole presents us with a fine specimen of the early Venetian presses, and of that of Valdarfer in particular; who did not remove to Milan till towards the year 1474. The present is a tolerably fair copy, and is bound in stained red morocco.

179. Cicero. De Oratore. *Without Date, Place, or Printer's Name; but probably executed by Vindelin de Spira.* Quarto.

This edition is placed in the present order, because, although it is without the foregoing designations, it is unquestionably the production of a Venetian press, at least not later than 1472; and from every consideration which I have been enabled to give it, it seems to be the production of the press of Vindelin de Spira. Count Reviczky was of the same opinion, as I find from his ms. observations upon the brief account of the edition in the *Bibl. Pinell.* vol. iii. p. 16, n°. 5733—where it is attributed to the press of John Spira—'Sed revera (adds the Count) characteres hi ab illis Vindelini de Spira non discrepant, qui ipsi a Joannis literis vix differunt. Caeterum cum editionem hanc nullibi adhuc bibliographicè adumbratam viderim reliquarum more describendi censui.' Lord Spencer has compared the types of this edition with those of Cicero's Offices of 1470, printed by V. de Spira, and, as is obvious, finds them perfectly similar. It remains to give a somewhat particular account of it.

On the recto of the first leaf the text begins thus:

M. T. Ciceronis Quintum Fratrem In Libros De Oratore Prefatio Incipit Foeliciter

OGITANTI MIHI SAEpe numero & memoria uetera repetēti: pbeati fuisse Quinte Frater illi uiderī solent qui in optima repub: cum & honoribus & rerum gestarū gloria florerent:

&c. &c. &c.

There are usually 32 lines in a page; and the volume comprehends 108 leaves. The text concludes thus, without any imprint or colophon:

Sed iam surgamus inquit: nosq; curemus elati: & aliquādo ab hac contentione disputationis animos nostros curamq; laxemus.

The text seems to be copied from that of Sweynheym and Pannartz of 1469. On collation, the arrangement seems precisely similar, except in respect to the last 8 leaves of the third book; but even in these, the text is the same. The paper of this edition is so stout, that it seems to have resisted the full pressure of the types, and has therefore given the impression a worn appearance;—unless the types themselves were worn. This edition has escaped the notice of De Bure, Laire, Fossi, and La Serna Santander. The present is a beautiful and spotless copy. Bound in red morocco.

180. CICERO. DE ORATORE. CUM ALIIS OPUSCULIS RHETORICIS. *Printed by Alexandrinus and Asulanus. Venice.* 1485. Folio.

Fossi, in the *Bibl. Magliabech.* vol. i. col. 537-8, has perhaps given a more methodical account of the contents of the present volume, than its importance warrants. The following was written as the several parts of it occurred during examination.

On the recto of the first leaf commences the oration of Omnibonus Leonicenus, 'de laudibus Eloquentiæ.' This occupies three pages. Then a preface 'in Marci Tvlii Oratorem:' at bottom 'τελος Præfationis:' reverse blank. On sign. b. rect. commences the text surrounded by commentary. The work DE ORATORE ends on the reverse of sign. t x at bottom. On the recto of u, begins DE PERFECTO ORATORE—in a type smaller than the text of De Oratore, and similar to that of the Commentary. This concludes on the reverse of x iii—Then begins the 'TOPICA' on the recto of the ensuing leaf, which concludes on the reverse of y i—Then the 'LIBER PARTITIONUM' on y ii recto, occupying 5 leaves and ½. On the reverse of the 6th, begins 'DE CLARIS ORATORIBUS'—14 leaves and ½. Then 'DE PETITIONE CONSULATUS— 3 leaves.—DE OPTIMO GENERE ORATORUM, one leaf.—Then the Orations of Demosthenes and Æschines De Corona, latinized by Leonard Aretin—19 leaves. Then, 'Senatui populoq; Atheniensi Salutem Æschines dicit,' one page; at the bottom of which is the following colophon:

Vniuersi operis finis per Bartholomeum
Alexādrinū: & Andreā Asulanū impres-
si Venetiis: Anno natiuitatis dominicæ.
M.CCCCLXXXV. III. Nonas Martias.

On the reverse, is an address of 'Hieronymvs Squarzaficvs Alexandrinvs Domino Petro Bvsono Hierosolymitanorvm Equitvm Principi Dignissimo.' Then, on the recto of the following and last leaf, the Register; with the ensuing device beneath:

As B. Alexandrinus was partner with Andreas Asulanus, the father-in-law of Aldus—(the name of the latter of whom has acquired a species of immortality, in the annals of the Aldine Press, as executed by the ingenious and accurate Renouard)—I imagined this device would not be displeasing to the curious in ancient typography. The present is a good clean copy of a well printed book. In calf binding.

181. Cicero. De Oratore: cum iisdem Opusculis. *Printed by Koberger.* 1497. Folio.

The present volume is interesting, chiefly as presenting us with a specimen of the *roman type* of Koberger, and as a testimony of the existence of himself and of his press, as late as the year 1497. It may be summarily described.

On the recto of fol. 1, 'Tvlius De Oratore cvm Commento et alia opera. The oration of Omnibonus Leonicenus De Laudibus Eloquentiæ—on three pages. The text begins on a 3 rect. surrounded by the commentary of Omnibonus. On the recto of fol. cxxxviii, numbered, De Oratore ends, and 'De Perfecto Oratore' begins—Then at fol. cxlvii rev. begins 'Liber Topicorvm'—On fol. cli

LIBER PARTITIONVM'—On fol. CLVI rect. 'DE CLARIS ORATORIBVS'—On fol. CLXIX rev. 'DE PETITIONE CONSVLATVS'—The Orations of Æschines and Demosthenes 'contra Ctesiphontem' close the volume at fol. CLXXXIX, erroneously numbered CLXXXV rev. Then the colophon:

Vniversi operis ab Anthonió koberger impræssi Anno a Natiuitate domini Millesimo quadringentesimo nonagesimoseptimo finis. Die. XXVI. Marcii.

In calf binding.

182. CICERO. TUSCULANAE QUAESTIONES. *Printed by Ulric Han. Rome.* 1469. Folio.

EDITIO PRINCEPS. In the *Introd. to the Classics*, vol. i. p. 283, the reader will find some mention made of the confusion which has occurred respecting the separate publication, or otherwise, of the present impression. The copy under consideration is unquestionably a separate production: although Audiffredi notices a similar edition as forming a second volume, to the *Offices, Paradoxes, Dream of Scipio, Lælius and Cato*, which were contained in the first. He mentions a copy of this kind in the collection of Rossi; and Maittaire speaks of a copy, of this date, by the same printer, which had the *Paradoxes, Of Friendship, Of Old Age*, and the *Dream of Scipio* subjoined. This copy was in the Harleian collection. Panzer notices the copy seen by Audiffredi, and is copious in his references. De Bure briefly describes it from a fine copy in the Gaignat collection. Consult Audiffredi, *Edit. Rom.* p. 31; Maittaire's *Annal. Typog.* vol. i. 281-2; *Bibl. Harl.* vol. i. n°. 5021; Panzer's *Annal. Typog.* vol. ii. p. 414; *Bibliogr. Instruct.* vol. iii. n°. 2433. Other authorities may be found in the work first above referred to. We now proceed to a description of the volume.

On the recto of the first leaf (which is here prettily illuminated,) without any prefix, we read the commencement of the text, as follows:

Am defensionum labo-
ribus Senatoriisq; muneribus aut omnino aut magna ex parte essē aliquando liberatus: retuli

me Brute te hortãte maxĩe ad ea studia: q̃
retenta animo: remissa tẽporibꝰ: longo inter-
uallo intermissa reuocaui &c. &c.

This first page has 32 lines: a full one has 35 lines. The entire volume comprehends 69 leaves. On the recto of the 69th leaf, at bottom, is the colophon, thus:

Finiti sũt Libri Tullii Tusculanarum Questionum Rome per Magr̃m Vlricum han de wiẽnna Anno dnĩ Mccccclxviiii Die uero Prima mensis Aprilis.

Although this edition is printed upon indifferent paper, and with a blurred small roman type, it is executed with an attention to marginal amplitude. Each of the three capital initials to the three books are here tastefully supplied by the illuminator. There are, of course, (as in almost all books previous to 1470, or even 1472,) neither numerals, signatures, nor catchwords. Bound in red morocco.

183. Cicero. Tusculanae Quæstiones. *Printed by Philip Quondam Petri. Venice.* 1480.

The reader will of course find editions of this work, between the date of the last and of the present one, in the impressions of the *Opera Philosophica*, described in the ensuing pages. The edition before us begins on the recto of the first leaf, under a title in capital letters, and having 33 lines beneath this title. On the reverse of i vij is the colophon:

Marci tullii ciceronis tusculanarum quæstionum finis: Impressarum uenetiis per philippum quondam petri: anno .M.cccc.lxxx. die. xvi. setembris:

The recto of the opposite leaf is occupied by the Register. The signatures run in eights, with the exception of a; which has nine leaves. Maittaire, vol. i. p. 413, note 11, has referred to *Bibl. Hohendorf*, p. 207 (n°. 1338) where the date and place only are mentioned, without the name of the printer. Panzer, vol. iii. p. 155, refers justly to *Bibl. Hoblyn*, vol. i. p. 220, and *Cat. de la Valliere*, vol. ii. n°. 2266; in which latter authority the colophon is correctly given. The present is a fair copy, in old red-morocco binding.

184. Cicero. Tusculanae Quæstiones. *Printed by John de Forlivio. Venice.* 1482. Folio.

This edition has found a place in the present collection only as a specimen of the type of its printer. Maittaire, *Annal. Typog.* vol. i. p. 432, has briefly described it. A similar brief description is in the *Cat. de la Valliere*, vol. ii. p. 37, n°. 2267, and in Panzer, *Annal. Typog.* vol. iii. p. 180. On the recto of sign. ą begins the text, surrounded by a commentary. On the recto of m. iv, in sixes, is the following colophon:

Marci Tulii ciceronis tusculanaꝝ qōnum finis. Impressaꝝ Venetiis opa & īpensa Ioannis de forliuio sociorūq; eiꝰ. Impante serenissimo prīcipe dño Ioāne Mocenico īclito duce uenetiaꝝ anno .M.cccc.lxxxii. mensis augusti. die. ix. Registrum huius libri.

The register, and some hexameter and pentameter verses of V. Salius follow. In calf binding.

An edition of the *De Fato* and *Topica*, printed by Antonius de Strata Cremonensis, and bound in the same volume, is briefly described in the ensuing pages.

185. Cicero. Epistolae ad Brutum, ad Atticum, et ad Quintum Fratrem. *Printed by Sweynheym and Pannartz. Rome.* 1470. Folio.

Editio Princeps. This rare and magnificent volume merits a particular description: and first, of its chronological priority to the ensuing impression. The late Count Reviczky was decisive upon this head. 'De primatu hujus editionis vix ulla est controversia inter rei bibliographicæ scriptores, ideoque sine cunctatione primum ei locum isthic asserui; fatendum tamen evidentibus rationibus evinci non posse illam, quæ hic sequitur, Venetam Epistolarum ad Atticum editionem, eodem anno 1470, a Nicolao Jenson vulgatam, hac posteriorem esse, imo verisimile est utramque circa idem tempus ex diversis codicibus

ductam fuisse.'* Ernesti, *Fabric. Bibl. Lat.* vol. i. p. 176, was of the same opinion. Fossi, at the conclusion of his description of the Venetian impression, says, 'Quum in utraque mensis, et dies impressionis desint, haud constat quae prima prœlum reliquerit.' *Bibl. Magliabech.* vol. i. col. 525. In regard to the rarity of this Roman impression, the following are the lively observations of Clement: 'Si la Bibliothèque de Mr. Duve n'étoit ornée d'un bel Exemplaire de ce précieux morceau de l'antiquité, à qui m'addresserois-je dans ces païs ici, pour le presenter à mes yeux. Combien ouvrira-t-on de grands Catalogues sans y en remarquer la trace? Mr. Smith, qui se trouve depuis tant d'années à Venise, et qui a recherché avec un soin particulier, les premières éditions des auteurs classiques, a été obligé de laisser un vuide, dans son magnifique Catalogue, par rapport à cette Edition.' *Bibl. Curieuse,* vol. VII. p. 123, note 70. Clement properly adds that, from the well known list, referred to by Maittaire, vol. i. p. 14, (see too p. 161 *ante*) there were only 275 copies of this edition struck off.

Audiffredi is rather superficial in his account of this edition; although he mentions two copies of it. *Edit. Rom.* p. 56. De Bure is very brief and unsatisfactory. *Bibliogr. Instruct.* vol. iii. n°. 2419. On the reverse of the first leaf begins the address of the Bishop *of* Aleria to Pope Paul II, dated thus at bottom.

Rome ãno
dñici natalis. M.CCCC.LXX. põtificatus tui gloriosissimi. ãno. VI.

This address is printed entire in Maittaire, vol. i. p. 287, note 6. On the recto of the second and ensuing leaf we have

M. Tul. Ciceronis. ad. M. Brutum & ceteros epistole.
M. Tul. Cicero. M. Bruto. Sal. pl. dicit.

There are 35 lines beneath; but a full page contains 38 lines. On the reverse of the 36th leaf, at bottom, is the title of the epistles to Atticus:

Liber Sextus. Ad Atticum primus.
M. T. Cicero. Tito Pomponio Attico. S. p. dicit.

* From his MS. addenda.

The volume contains, in the whole, 198 leaves. On the reverse of the last, at bottom, is the following imprint in 4 lines:

Impressū Rome opus In domo Petrū & Frācisci de Maxīs. iuxta campū Flore. p̄sidentibus magistris Cōrado Suueynheym & Arnoldo panartz. Anno dominici natalis. M. cccc. lxx. S. d. n. dñi Pauli. II. Veneti Pont. Max. anno. vi. Vrbe & ecclesia florēte.

It may be remarked that, if this impression be, in fact, taken from a different MS. to that from which the subsequent Venetian edition is printed, the proof of its priority, in the order of publication, is not quite so decisive; for although the Venetian printers usually copied the earlier productions of the Roman press (even in the same year), yet, if taken from different MSS., it would be difficult to determine the priority of these editions, in the absence of the positive day and month of the imprint. Although the present is a fair good copy, in yellow morocco, it is not free from marginal annotations, and is a good deal cropt. Sir Mark M. Sykes possesses the extraordinarily fine copy of this edition which was in the Roxburgh library, and formerly in the Harleian Collection; having purchased it at a price equally extraordinary.*

186. CICERO. EPISTOLAE AD ATTICUM, AD BRUTUM, ET AD QUINTUM FRATREM. *Printed by Jenson. Venice.* 1470.

This may probably be the earliest production of Jenson's press. Bibliographers have justly united in their commendations of its extreme typographical beauty, and of its superiority, in the latter respect, to the impression which here precedes it. 'Characteres (says Fossi, with his usual animation) rotundi elegantissimi huius voluminis papyro mundissimae impressi sunt, lineisque 39 paginam quamvis integram

* In the *Introd to the Classics*, vol. i. p. 277, mention is made of a copy of this first edition having been sold in 1802 by Mr. Evans, the bookseller, for 21*l.* At Dr. Mead's sale, about half a century preceding it, a copy was sold for 4*l.* 4*s.* The spirit of the present age, in regard to the purchase of rare and fine books, has quickened in a ninefold proportion. The above mentioned respectable Baronet could not obtain his very fine copy at the sale of the Roxburgh library, under the sum of 189*l.* The volume was, unquestionably, the grandest copy of an ancient Classic in the Collection.

implent, et peramplas margines relinquunt.' See the *Bibl. Magliabech.* vol. i. col. 523; where the description and observations are greatly superior to those of any other authority referred to by Panzer; *Annal. Typog.* vol. iii. p. 69. Clement does not appear to have ever seeh a copy of it; as he contents himself with Maittaire's description; vol. i. p. 287. De Murr, *Memorab. Bibl. Publ. Norimb.* pt. i. p. 267, gives a barren notice of a copy of it in the public library at Nuremberg. We may now describe the volume. On the recto of fol. 1, we read as follows:

LODIVS TRIBV. PLE. DESIGNATVS ualde me diligit: uel ut dicā ualde me amat: quod cum mihi ita psuasū sit non dubito (bene enim me nosti) quin illum quoq; iudices a me amavi. Nihil eīm mihi minus hoīs uideť: q̄ nō respō, dere in amore his a qbus prouocere. Is mihi uisus est &c. &c. &c.

There are 30 lines beneath; but a full page, as Fossi has justly remarked, contains 39 lines. On the reverse of fol. 180, and last, is the following colophon—preceded by a Life of Atticus which occupies the last 8 pages and a half:

. FINIS.

Attice nunc totus ueneta diffunderis urbe:
Cum quondam fuerit copia rara tui.
Gallicus hoc Ienson Nicolaus muneris orbi
Attulit: ingenio dædalicaq; manu.
Christophorus Mauro plenus bonitate fideq;
Dux erat. auctorem lector opusq; tenes.

MARCI. T. C. EPISTOLAE AD ATTICVM BRVTVM: Et Quintum Fratrem super ipsius Attici uita feliciter Expliciunt.

. M. CCCC. LXX.

In this impression all the Greek passages are omitted. In the preceding one, they are supplied by the Greek characters. It may be worth noticing that a copy of the present one, PRINTED UPON VELLUM, was

sold at the sale of Cardinal Loménie de Brienne's books, in 1792, for 1719 livres; according to the authority of the *Dict. Bibliogr.* vol. iv. p. 103. I do not observe such a copy in the sale catalogue of this date, in my possession. The present copy is not free from imperfection of condition. Bound in red morocco.

187. CICERO. EPISTOLAE AD ATTICUM; &c. *Printed by Eucharius Silber. Rome.* 1490. Folio.

The order in which the Epistles are printed, will be seen from the ensuing description. At top of the recto of the first leaf, sign. a ii., commences the address of Bartholomeus Salicetus Bononiensis. et Ludouicus Regius Corneliensis. Augustino Maffeo. S:—of which a part is as follows:—(speaking of the MS. whence the edition is taken).

———— mendosissimumque Codicem, utpote indignum, qui sic inter lectissimos tuos numeraretur: quantum fieri tantis in tenebris potuit, castigationi subiecimus: recognitione etiam bis repetita, uariisque adiuta exemplaribus. opus sane operosum et plenum difficultatis, quam nec obsequendi tibi copido potuit, nec peruigil cura uincere. Progredi enim necesse fuit a priore epistola usque ad extremam suspenso pede uelut inter sentes ac rubos: adeo nullus prope uersiculus fuit uitio carens. Quippe qui exscripsit: ultro mendis iisse videtur obuiam. Nec satis est æstimare, maius ne illi fuerit Ciceronis scripta deprauandi studium, an perdendi membranas. Quod facere solent librarii: quom vel minus iusta iis proposita est laboris merces: uel eorum segnior manus accusatur. Tunc enim maxime peccat uelocitas: et quantum a tarditate discessit: tantum adheret mendæ. Horum itaque librariorum incuria, uel potius conatu precipiti: effectum est: ut epistolarum ad Atticum ea minor fere sit pars, que melior.

&c. &c. &c.

On sign. a iii. rect. begin the epistles to Brutus: and from the very first Greek word, as well as from the whole of the roman type, it is obvious that the types were manufactured at Venice. On the recto of sign. b v. begin the epistles to Quintus Frater. On the reverse of e iiii, begins the epistle to Octavius. On the recto of sign. e vj begins the epistle to Atticus. These conclude on the rev. of & viij. Then on ɔ i, rect. the Life of Atticus by Cornelius Nepos: ending on the

rev. of ɔ v. Ten verses of Pomponius Lætus to Augustus Maphæus, &c. The colophon is beneath;

> Impressum Romæ per Magistrum Eucharium Silber alias Franck natione Alemanū: Anno dominī. M. cccc. lxxxx. post. xvi. Kal. Augusti.

Then, one leaf of an address of Ludovicus Regius to A. Maphæus, and a leaf of corrigenda. Signatures in eights according to register.

Audiffredi has a brief notice of this edition, which is worth consulting; and in which he observes that Laire is wrong in supposing this to be the first book published at Rome, which contains a list of Errata. See *Edit. Rom.* p. 296; incorrectly printed 295 in Panzer, vol. ii. p. 499. Other authorities are not deserving of examination. The present is an handsome copy, in old green morocco binding.

188. Cicero. Orationes Philippicæ. *Printed by Ulric Han. Rome. (Without date, but most probably in* 1469 or 1470.) Folio.

Editio Princeps. This work is placed in the present order—namely, before the Rhetorica and the entire Orations of Cicero—because there is the strongest reason to conclude that it was an anterior publication to the impressions of Sweynheym and Valdarfer, of the entire Orations, in 1471; and it has been my object to arrange the various pieces of Cicero, as much as possible, according to their chronological appearance in print. This will account for the precedency of the Philippic Orations.

This edition is of very great rarity. Panzer has been unusually brief in his account of it, referring only to *Rossi*, p. 65; whereas he might have seen it noticed in Orlandi, *Orig. e Prog.* &c. p. 72; Clement, *Bibl. Curieuse*, vol. vii. p. 152, (who depends upon Orlandi); De Bure, *Bibliogr. Instruct.* vol. iii. p. 131, n°. 2400; Laire's *Spec. Hist. Typ. Rom.* p. 134; *Cat. de la Valliere*, vol. ii. n°. 2305; and *Bibl. Crevenn.* vol. iii. n°. 3320; which latter 'superb copy' is the one now about to be described. On the reverse of the first leaf is a brief address of Campanus to his friend the Cardinal Senensis ('Senensi meo'), which occupies only 16 lines, and concludes thus:

Philippicę hoc quoq;
uidentur conatę et uno studio & eiicerent Antoniū
& Demosthenem superarent. Vale.

On the recto of the following leaf, without any prefix, the text begins thus:

NTEQUAM DE REPV
blica Patres Cōscripti dicam: ea
quę dicenda hoc tēpore arbitror:
exponam uobis breuiter ɔsilium
& ꝓfectionis: & reuersionis meę.
Ego cum sperarem aliquando ad
uestrum consilium, auctoritatemq; R. P. esse re-
uocatam: manendum mihi statuebam quasi in
uigilia quadam consulari, ac senatoria: Nec uero
&c. &c. &c.

All the Orations, XIV in number, begin in a similar typographical manner, without any prefix. On the reverse of fol. 111, and last of the text, we read the memorable poetical colophon, which was the composition of the learned editor:

Anser Tarpeii custos Iouis: unde, ꝙ alis
Constreperes Gallus decidit: ultor adest
Vdalricus Gallus: ne quem poscanť in usum
Edocuit pennis nil opus esse tuis.
Imprimit ille die quantū non scribiť anno.
Ingenio haud noceas: omnia uīcit homo:

A leaf of register, or a table, in three columns, follows. A full page contains 32 lines. This impression is executed in a round and full-sized Roman type; having, at first glance, the appearance of the character of Sweynheym and Pannartz. In regard to the time of its execution, the most rigid inference of Audiffredi (in opposition to that of Laire) cannot assign to it a date later than March 1471; but it seems rather more reasonable to affirm, that this edition was published before December 1470; as Campanus, who usually superintended the publi-

cations of Ulric Han from the year 1469, left Rome for Germany, in April 1471. There is, indeed, no good reason for denying its publication in 1469. The present copy, as has been before observed, is an exceedingly beautiful one. It is bound in old red morocco.

189. CICERO. ORATIONES PHILIPPICÆ. *Printed by John de Colonia, and Manthen de Gherretlhem. Venice.* 1474.

There is a brief notice of this impression in Maittaire, vol. i. p. 339; and a very superficial one in De Bure's *Bibliogr. Instruct.* vol. iii. p. 132, n°. 2401. It is wholly omitted by La Serna Santander. On the recto of the first leaf, we read as follows:

M. Tul. Ciceronis. In M. Antonium orationes quę Demosthenis in Regē Philippum Macedonem exēplo Philippice nuncupantur.

The text immediately follows as in the preceding edition, having 30 lines in this first page, and 34 lines in a full page. On the recto of fol. 85, and last, is the colophon:

M. Tullii Ciceronis in . M. Antonium Orationes quę philippicę nuncupantur. cura & sollicitudine Iohannis de Colonia agripinensi necnō Iohannis Manthē de Gherretlhem Venetiis impressę eaꝝ finem cuiq; hic prestant.

.M. CCCC. LXXIIII.

The signatures run in eights, with the exception of d; which has only six leaves. The reader may consult some additional authorities, referred to in the *Introd. to the Classics;* vol. i. p. 270; to which add Laire's *Index Librar.* vol. i. p. 333; where the colophon only is given, and that not with literal correctness. The present is a fine copy, in russia binding.

190. Cicero. Rhetorica Vetus. *Printed by Jenson. Venice.* 1470. Folio.

Editio Princeps. Burman, who in the Leyden edition of this work, of the date of 1761, has a long and learned discussion upon the legitimacy of the respective texts of the *Rhetorica vetus* ('seu de Inventione Rhetorica Lib. II.') and *Rhetorica nova* ('seu Rhetoricorum ad Herennium Libri IV.') was not fortunate enough to meet with this very rare impression; copies of which, however, have been in most of the celebrated libraries abroad and at home. It begins thus, on the recto of the first leaf, without any prefix:

TSI Negociis familiaribus impediti uix satis ocium studio suppeditare possimus: & id ipsū quod datur ocii libentius in philosophia consumere consueuimus: tua nos tamen Cai Herēni uoluntas cōmouit ut de ratione dicēdi cōscriberemus: ne aut tua causa noluisse: aut nos fugisse laborem putares. & eo studiosius hoc negociū suscepimus ꝙ te nō sīe causa uelle cognoscere &c. &c. &c.

having 19 lines beneath. A full page contains 30 lines. Although there are titles to the several *chapters* or sections, printed in lower-case letter, yet the titles to the beginning of each *book* are left blank. The work concludes on the recto of the 137th leaf, at top, at the second line: beneath which, we have the following colophon:

Emendata manu sunt exemplaria docta
Omniboni: quem dat utraq; lingua patrem.
Hæc eadem Ienson ueneta Nicolaus in urbe
Formauit: Mauro sub duce Christoforo.

MARCI TVLLII CICERONIS ORATO
RIS · CLARISSIMI RHETORICORVM
VETERVM LIBER VLTIMUS FELICI
TER EXPLICIT.

M. CCCC. LXX.

This book has the appearance of being printed with new types, and is probably among the earliest specimens extant of Jenson's press. The copy of it, UPON VELLUM, formerly in the Gaignat and La Valliere collections, which De Bure (vol. iii. n°. 2388) properly calls 'un morceau du plus grand prix,' must be truly beautiful; as is, indeed, the present one upon paper — although not quite in a thoroughly genuine state. The reader may see a number of authorities cited in the *Introd. to the Classics;* vol. i. p. 266. In red morocco.

191. CICERO. RHETORICA VETUS. *Printed by W. de Wila. Rome.* 1474. Folio.

Although of later date, this impression is scarcer than the preceding one. Audiffredi had never met with a copy of it, but has briefly described it from the *Bibl. Lat.* of Fabricius, edited by Ernesti, vol. i. p. 154; and the *Bibl. Lauragais,* n°. 228. Laire, *Spec. Hist. Typog. Rom.* p. 209-210, seems also to have been ignorant of it. He quotes *Schwarz's Index Libror.* p. 6, (inaccurately; as Panzer refers to *Bibl. Schwarz,* vol. ii. p. 142: there being no mention made of this impression in the first work of Schwarz, referred to by Laire), and the Catalogue of Count Lauragais' books; *ibid.* It is well described in the *Cat. de la Valliere,* vol. ii. n°. 2328; and the copy of it in the Pinelli collection is said to correspond with that of La Valliere. *Bibl. Pinell.* vol. iii. p. 18, n°. 5749. It had also escaped Maittaire, but is noticed in the continuation of his work by Denis; *Suppl. Maitt.* vol. i. p. 36, n°. 216: where, in fact, there is only a brief reference to the foregoing authorities. There is likewise a very superficial account of it in the *Introd. to the Classics;* vol. i. p. 267. It remains to describe this rare production 'inter paucas a Wendelino de Wila paratas editiones,' —as the late Count Reviczky has justly observed in his manuscript memoranda.

The text begins thus, on the recto of the first leaf:

M. T. CICERONIS. ARTIS. RHETORICAB *
AD. HERENNIVM. LIBER. PRIMVS

Tsi negotiis familiaribus impediti vix satis ociū stu

* Sic.

dio suppeditare possum' & idipsu; quod datur ocii libentius ī philosophia cōsumere cōsueuimus. Tua nos tn̄. C. Herenni volūtas cōmouit: vt de ratiōe di &c. &c. &c.

Beneath, there are 27 lines; but a full page contains 34 lines. On the reverse of the 51st, and last leaf, we read the following colophon:

¶ Impressus quoq; est hic. M. T. C. Rhetoricorum nouorum ad Herennium. Liber vltimus Rome Per me Vuendellinum. de Vuila in Artibus Magistrum.

M. CCCC. LXXIIII.

A register of six lines is beneath. There seems to be some evidence, at first glance, that this impression was executed with the types used in the office of Sweynheym and Pannartz. These types are much worn; and the dot to the *i*, as in the books printed by the first Roman artists, is uniformly omitted. The paper is coarse; and the present, although neat, in calf binding, is evidently a cropt copy.

192. Cicero. Rhetorica Vetus. *Without Place, or Printer's Name.* 1475. Folio.

The Abbé Laire has made a strange mistake in calling this edition the production of Schurener's press. It is printed 'elegantissimo charactere (a quo longissime distat rudis character Schureneri)' as Audiffredi very properly remarks. From the account of this latter bibliographer, this impression should contain the *Rhetorica Nova*, and the *Epistolae Familiares* of the same date; equally destitute of place and printer's name. The present copy is defective in these two latter particulars.

The text of this edition begins thus, on the recto of the first leaf, sign. a z (for a 2);

.M. T. Ciceronis Oratoris Clarissimi Rhetoricæ ueteris Liber Primus fœliciter incipit.

having 29 lines beneath. The signature a has 9 leaves; the remainder have 8. A full page contains 32 lines. It concludes on the recto of g viij, with the following colophon:

Emendata manu sunt exemplaria docta
Omniboni: quem dat utraq; lingua patrem.

Marci Tulii Ciceronis Oratoris Clarissimi Rhetoricorum Veterum Liber Vltimus Feliciter Explicit.

.M. CCCC. LXXV.

In the whole, 57 leaves. Panzer (*Annal. Typog.* vol. iv, p. 12) refers to *Bibl. Hoblyn*, vol. i. p. 213, where I find the copy to contain the *Rhetorica Nova*, as well as the *Rhet. Vetus*. For the *Epist. ad Fam.* of this date, vide p. 328 ante. The present copy is bound in russia. It is rather short, and has notes in the margin.

193. Cicero. Rhetorica Vetus et Nova. *Printed by I. De Forlivio and I. Britannicus. Venice.* 1483. Folio.

The present impression was in all probability executed *subsequently* to both the succeeding ones; yet as the dates of the latter cannot with sufficient certainty be ascertained, they follow in the order here laid down. This edition commences with a proeme on the reverse of the first leaf, thus:

Marii Fabii Victorini Rhetoris in rhetoricis Ciceronis liber primus incipit.

On the following leaf, a ii rect., begins the text, which is uniformly surrounded by the commentary of Victorinus. The running titles are in capital letters. On the recto of H. v. is the colophon:

Impressum Venetiis per Ioannem de Forliuio & Iacobum Britannicū Brixianū. M. CCCC. LXXXIII. Die. XVII. IVLII.

On the reverse is the register.

The authorities referred to in Panzer vol. iii. p. 190, are not worth specification. The present is rather an indifferent copy, in calf binding.

194. Cicero. Rhetorica Nova. *Without Date, Place, or Printer's Name.* Folio.

This is the edition, for an account of which Panzer, *Annal. Typog.* vol. iv. p. 112, n°. 334, refers to the *Bibl. Pinell.* vol. iii. p. 19, n°. 5751. The extremely laconic account by Maittaire, referred to, doubtfully, by Panzer, renders it unsafe to rely upon it. *Annal. Typog.* vol. i. p. 750. The text of this impression has the following prefix.

Marci Tullij Ciceronis oratoris clarissimi ad Herennium Rhetoricorum nouorum liber primus feliciter incipit.

This is on sign. a i recto: 30 lines are beneath. A full page contains 34 lines. On the reverse of g iij, in eights, except f—which has only six—the conclusion is literally thus:

Marci Tulij Ciceronis Oratoris clarissimi ad Herennium Rhetoricorum Nouorum liber vltimus feliciter explicit.

The following leaves contain two epistles of Æneas Sylvius (afterwards Pope Pius II.): one epistle to Gregory Heimburgius; the other to Henry Count De Lupffen. The former is rather interesting; and the latter, inter alia, contains some pertinent observations upon two different sorts of collectors, which may find admission into some future bibliographical work. The volume contains 51 leaves. The type is rather regular; neat, but feeble; and not the production of either Planck or Guldinbeck. This copy is in calf binding.

195. Cicero. Rhetorica Nova. *Without Date, Place, or Printer's Name.* Folio.

As far as I can discover, the present edition is not described by Panzer, and has escaped the researches of most bibliographers. It commences thus, on the recto of fol. 1.

M. T. C. ORATORIS CLARISSIMI AD HERENNIVM RETHORICORVM NOVORVM LIBER PRIMVS FOELICITER INCIPIT.

There are 28 lines beneath: a full page contains 32 lines. In the corners of the bottom margins, in this copy, there are rude signatures, which have the appearance of being printed subsequently to the impression of the text. On the reverse of G. vj, in eights, we read as follows:

MARCI Tullii Ciceronis Rhetoricoꝝ Nouoꝝ Ad Herennium Liber Vltimus Finit.

The type seems to be a mixture of the Roman and Venetian; but it rather resembles that of Vindelin de Spira. The titles to the chapters are in lower-case type. The present is a neat copy, in russia binding; but the margins have been written upon.

196. Cicero. Orationes. *Printed by Sweynheym and Pannartz. Rome.* 1471. Folio.

Editio Princeps. We may first succinctly describe the volume. A prefatory epistle from the Bishop of Aleria ('longa et erudita præfatio,' says Audiffredi) to Pope Paul II. occupies the first 4 leaves, ending on the recto of the 5th: the reverse is blank. Then follows a table of the entire Orations of Cicero, occupying the 6th leaf. The 7th and 8th leaves are blank. On the recto of the 9th, the first Oration begins with the following title:

M. Tullii Ciceronis pro lege Manilia. siue de laudibus Cn. Pompeii Magni. siue de Imperatore deligendo. Oratio.

This page has 45, but a full page contains 46, lines. According to the penciled numerals of this copy, the volume contains 358 leaves. On the recto of the last are the usual colophonic verses, beginning 'Aspicis illustris,' &c. having the following date at the end of the last verse:

.M.CCCC.LXXI.

I have before observed (*Introd. to the Classics;* vol. i. p. 268) that 'it is not satisfactorily determined' whether the present or the succeeding edition be the earliest impression of the work under description. The manuscript remarks of the late Count Reviczky, upon this subject,

are worth submitting to the reader's consideration. 'Fabricius, et peritissimi quique in re bibliographica, huic editioni primas deferunt præ Veneta ejusdem anni per Chr. Valdarfer—Bene itaque judicat I. Aug. Ernesti, dicens: "Venetam anni 1471, primam vocat Gruterus in notis ad Orat. Ciceronis, sed eodem jure Romana prima dicitur." Utramque tamen circa idem tempus paratam credere nihil est quod vetat.' De Bure, *Bibliogr. Instruct.* vol. iii. p. 127-9, without assigning any reason, gives precedence to the Venetian impression. Audiffredi, (*Edit. Rom.* p. 76,) who is uncommonly brief concerning this work, does not discuss the point in controversy. I incline to the opinion of Fabricius and Ernesti—in which Count Reviczky seems to coincide—that the present is the parent impression: and for the following, among other reasons, which may be found deserving of attention. The present Roman edition contains ALL THE ORATIONS of Cicero: the succeeding one, ONLY A SELECTION from the same; the Philippics, the Orations against Verres, and those in favour of Fonteius and Roscius, being omitted. Valdarfer, therefore, would appear to have *selected* from the impression under consideration. Yet they might both, unquestionably, have been printed from different MSS. of which they were faithful copies. It may be as well to notice, that a *separate* edition of the PHILIPPICS by Sweynheym and Pannartz, in 1472, is a fiction only; first propagated in the *Bibl. Harl.* vol. iii. p. 68. The present is a magnificent copy, bound in red morocco.

197. CICERO. ORATIONES. *Printed by Valdarfer. Venice.* 1471. Folio.

On the recto of the first leaf, at top, begins the table:

M. T. C. pro magno Pompeio oratio luculentissima ad Quirites feliciter incipit.

This table, in two pages, comprehends references to the commencement of 35 Orations: the last reference being to fol. cclxxi.

On the recto of the 2d leaf begins the first Oration for 'Pompey the Great,' thus:

VANQUAM . MIHI . SEMPER .
FREQVENS . CONSPECTUS .
uester multo iucūdissimus: hic antem locus

ad agendum āplissimus: ad dicendum ornatissimus est uisus Quirites: tamen hoc aditu laudis: q̄ semp̄ optimo cuiq; maxime patuit: non mea me uolūtas: sed meæ uitæ rationes ab ineunte ætate susceptæ ꝓhibuerunt. Nam

28 lines are beneath. A full page contains 40 lines. There are no titles to the orations; and the capital initials are blank. The volume is also without numerals, signatures, and catchwords. On the reverse of fol. 275 and last, we have the following characteristic verses:

Germani ingenii quis non miretur acumen?
Quod uult germanus protinus efficiet:
Aspice quam mira libros impresserit arte:
Quod subito ueterum tot monumenta dedit
Nomine Cristophorus: Valdarfer gentis alumnus:
Ratisponensis gloria magna soli:
Nunc ingens Ciceronis opus: causasq; forenses
Quas inter patres dixit & in populo.
Cernis quam recto: quam emendato ordine struxit
Nulla figura oculis gratior esse potest:
Hoc autem illustri Venetum perfecit in urbe
Præstanti Mauro sub Duce Christophoro:
Accipite hunc librum quibus est facundia cordi
Qui te Marce col & sponte disertus erit.

M. CCCC. LXXI. LODO. CARBO.

It has been before observed that the Orations against Marc Antony (or the *Philippics*) and Verres, and those in favour of Fonteius and Roscius, are omitted in this impression; which is executed in a brilliant style of typography, and may be called one of the most magnificent productions of the Venetian press. The preceding is perhaps the most particular account of it which has yet appeared. From the *Dict. Bibliogr.* vol. iv. p. 102, quoted in the *Introd. to the Classics;* vol. i. p. 268, it would seem that there was a copy of this impression, printed UPON VELLUM, which was sold at the sale of Cardinal Lomenie's books in

1792, for 3555 livres; but I find no such copy specified in the *Catalogue* of the same books '*Faisant suite à l'Index Librorum ab Inv. Typog.* &c. p. 37-8. It remains only to add, that the present is a beautiful and legitimate copy of this fine and rare edition. Bound in blue morocco.

198. CICERO. ORATIONES. *Printed by Adam de Ambergau. (Rome).* 1472. Folio

This impression, although only a reprint of the preceding one, is valued by the curious, as coming from the press of Adam, or Adam de Ambergau; one and the same printer:—as is sufficiently attested, from the verses of the colophon ('Ambergau natus'). It begins thus, on the recto of the first leaf:

M. T. C. pro magno Pompeio Luculentissima ad Quirites Oratio fœliciter incipit.

VANQVAM. MIHI. SEMPER FREQVENS. CONSPECTVS uester multo iucūdissimus: hic autem locus ad agendum amplissimus: ad dicendū ornatissimus est uisus Quirites: tamen hoc aditu &c. &c. &c.

This first page contains 35 lines, but a full one has 37 lines. The titles to the Orations are printed in small, or lower-case, letter. On the reverse of fol. 300 (according to ancient ms. numerals) we read the following colophon:

Hoc ingens Ciceronis opus: causasq; forenses
Quas inter patres dixit & in populo
Tu quicunq; leges. Ambergau natus ahenis
Impressit formis. Ecce magister Adam.
.M.CCCC.LXXII.

The learned Audiffredi has devoted a considerable portion of his account of this impression, to a refutation of the opinion that Adam and Adam de Ambergau were different printers. In regard to the dis-

puted point of the existence of 'Adam Rot'—it remains to be proved whether an impression, with this latter name subjoined, is actually to be found. Audiffredi remarks upon the conformity of these types with those of the Lactantius (vide p. 211 ante) which has the name of Adam subscribed; but Lord Spencer has noticed, in the fly leaf of this copy, that there is an essential difference between them.* Such was the scarcity of the *preceding* impressions abroad, that Grævius (as Count Reviczky has remarked) has constantly called the *present one* the FIRST IMPRESSION. From the authorities cited in the *Introd. to the Classics*, vol. i. p. 268, this edition appears to have been in most of our principal collections. It is beautifully printed; and the present is an elegant copy of it, bound in green (French) morocco.

199. CICERO. ORATIONES. *Without Date, Place, or Printer's Name; but probably not later than* 1472. Folio.

It will be found, from the sequel, that this edition is a very rare and singular production of some early Italian press; of which, perhaps, there are not many specimens in existence, and of the conductor of which press it would now be difficult to make accurate mention. We may therefore content ourselves with the notices taken of it by Laire and Fossi. The text commences on the recto of the first leaf thus:

Arci tulii Ciceronis oratio p. Cn. Pompeio incipit.

33 lines are beneath; but a full page contains 36 lines. This Oration occupies the first ten leaves, and a very small part of the 11th. From the numerous manuscript marginal corrections in this copy, as far as fol. 108, this edition appears to have little to boast of its accuracy. The text of Cicero comprehends 273 leaves; ending thus, on the reverse of fol. 273:

. Finiūt Orationes Tulli sumpte de exem
plari uetustissimo diligentissimeq;
iam emendate ac correcte per do
minū guarinū ueronēsem.

* The Abbé Rive has sharply censured DE BURE for comparing the elegant types of the above printer with the coarse ones of John of Westphalia. *La Chasse aux Bibliographes*; p. 14, 15.

The ensuing leaf contains a register, printed in 3 columns, like some of those of Aldus; but the reverse of this leaf has the continuation of the register only in two columns. From this it appears, that the gatherings run in sevens; as the beginning of the 4th line, col. i. is not verified till we come to the top of fol. 8. rect. Laire says it contains 275 leaves; but Fossi makes the number 277. In the present copy the leaves are numbered with a pen.

Panzer, who probably never saw this edition, refers to Maittaire, p. 763, as well as to Laire and Fossi; but the first authority is here not correctly applicable—as Maittaire describes the impression 'pulcherrimo charactere;' whereas, (as the latter authorities have justly observed,) the types are rude and most barbarously impressed. Indeed, it is seldom that one sees a coarser specimen, in regard to printing and paper, than the edition under description. The late Count Reviczky has well observed upon it, in his ms. addenda: 'A en juger par la rudesse et l'inégalité des caractères et des lignes, on pourroit la faire passer pour une des plus anciennes productions de l'Imprimerie, si ces marques peu certaines suffisoient pour déterminer au juste l'age d'une édition sans date: il importe toutefois aux amateurs des *premières editions* de se pourvoir aussi de celle-ci; qui, quoique douteuse, a tous les caractères requis pour entrer en concurrence avec celles de Sweynheym et Pannartz, et de Valdarfer, ci-dessus annoncés.' Laire observes, 'Editio hæc huc usque ignota remansit, quod sciam.' To which Fossi adds the following remark: 'Nec equidem illam invenire potui penes Bibliographos quos mihi consulere licuit.' Consult the *Index Libror.* vol. i. p. 36-7; and *Bibl. Magliabech.* vol. i. col. 534-5; which authorities are, however, less particular than the foregoing. The present is a fine copy of the impression; bound in blue morocco.

200. CICERO. ORATIONES. *Without Date, Place, or Printer's Name.* Folio.

I have ventured to assign to the present impression the place which it here occupies, from a persuasion that, although it has signatures, and is without date, it was executed before either of the *succeeding* ones; and is, in all probability, the production of a Venetian printer between the years 1472 and 1480. As far as I can discover, it has hitherto escaped the notice of bibliographers.

The text commences, without any introductory prefix, on the recto

of fol. i. sign. a i (ornamented in the present copy, with a bust of Cicero at bottom) in the following manner:

M. T. CI. PRO LEGE MANILIA. SIVE DE IMPERATORE DELIGENDO. ORATIO.

There are 47 lines beneath: a full page contains 50 lines. The first signature, *a*, has 10 leaves; the rest, as far as *u*, only 8: *u* has 6. Then begins,

M. Tul. Ciceronis In Vatinium testem. Oratio.

upon signature A i; which has 10 leaves. (A iiij not marked.) The remainder of the signatures, as far R and S, have 8 leaves: R and S each containing 10. On the recto of the 10th of which latter signature, the text concludes at line 36; without the least indication of time, place, or printer's name.

This volume is unquestionably a fine specimen of ancient typography; being more magnificent, and better printed, than the edition of 1471, by Sweynheym and Pannartz; and rather resembling the Pliny of 1472 by Jenson. The present is a superb copy of it; in red morocco binding.

201. Cicero. Orationes. *Printed by Joannes Forliviensis and Jacobus Brixiensis. Venice.* 1483. Folio.

It would seem that Maittaire, *Annal. Typog.* vol. i. 443, note 2, had never seen a copy of this edition; as he refers to Orlandi, p. 37, for an account of it. Panzer *Annal. Typog.* vol. iii. p. 191, correctly quotes *Bibl. Hoblyn.* vol. i. 215; *Cat. de la Valliere*, vol. ii. p. 47; and Mittarelli's *Appdx. Libror.* Sec. xv, col. 120; in which latter the volume is described as—'In folio charta multum consistente, characteribus valde præstantibus, sed aliquantum exilioribus.' It remains only to observe that this edition contains the *entire* Orations; having, on the first two leaves, a table and register; the 3d leaf is blank. On the recto of a, begins the text. There are two sets of alphabets or signatures; each signature having 8 leaves. On the recto of the second, H, viiij, we read:

——————Impressæ Venetiis per Ioannem Forliuiensem & Iacobū Brixiensem socios. Anno Dñi M.cccc.Lxxxiii. Die uero .viii. Nouēbris, &c. &c.

The present is an indifferent copy, in calf binding.

202. Cicero. Orationes. *Printed by Pinzius. Venice.* 1493.

On the recto of the first leaf, printed in large lower-case Gothic characters, we read 'M. T. C. Orationes.' Then follow 2 pages of table, in a similar type; succeeded by the register. On the recto of a i begins the text, which is printed in a very full page. On the reverse of x, v, in sixes, at bottom, is the colophon:

LAVS DEO

M. T. C. Orationes &c. Venetiis per philippum pinzium Mantuanum &c. Anno ab incarnatione. M.CCCCLXXXXIII.

Panzer has only one reference; which is to Denis, *Suppl.* 342. A fair good copy, in calf binding.

203. Cicero. Oratio pro Milone. *Without Date, Place, or Printer's Name.* Quarto.

This is rather a curious specimen of early printing, and a very uncommon edition of the work above specified. Panzer knew only one copy of it, which he mentions as being in the library of the Buxheim monastery. *Annal. Typog.* vol. iv. p. 112. Its smallness, and former comparative cheapness, may be the assignable causes of its present rarity. No bibliographer, with which I am acquainted, has hitherto described it. Lord Spencer imagines it to be printed with the character of John de Westphalia, who printed at Louvain about the year 1473. On the recto of the first leaf, we have this piece of information:

Inter orationes. M. Tullij si qua ē quæ olim aliarum princeps ⁊ quasi regina dici posset: hæc ē: quæ Miloniana dicit: quā eximi' Orator p. T. Annio Milōe habuit. Hāc igit suauissime lector

proculdubio oīm celeberrimā: omniumq; semper pulcherrimā Judicatā, et ob id Impræsens ex a lijs excerptā, ppter exiguum æs; quo eam tibi oē parare potes: emere nō omittas;

On the recto of the ensuing leaf it begins with this title:

M. T. C. Pro Tito Annio Milone. Oratio.

There are 23 lines beneath. A full page comprehends 25 lines. In the whole, 26 leaves. The signatures b and c are placed in an unusual manner, towards the side of the bottom margin. There are neither catchwords, nor numbers to the leaves. The present is a neat copy, in calf binding.

204. Cicero. Opera Philosophica. *Printed by Sweynheym and Pannartz. Rome.* 1471. Folio. 2 vols.

Editio Princeps. The extreme rarity of the present impression has been noticed in the *Introd. to the Classics*, vol. i. p. 289-290: but a more particular and extended description of it is necessary in the present place. Quirini, as Laire properly observes, had scarcely any knowledge of it. Laire himself, in his *Spec. Hist. Typog. Rom.* is exceedingly superficial; and observes that its existence would have been doubted, had it not been for the express mention of it in the memorable list, noticed at page 161 ante. From this latter, it appears that only 275 copies of the impression were printed. From Laire we have recourse to Audiffredi; who, in the earlier part of his *Edit. Rom.* p. 80, appears to have seen only the second volume of it; but, at pp. 436-7-8, he is copious and particular. Yet the arrangement of the several works, constituting the Opera Philosophica of Cicero (which the reader will see beyond*), is, in Audiffredi's description, different from the arrangement of them in the present copy. The compiler of the Crevenna Catalogue of 1789, has omitted to notice this extended description of Audiffredi; contenting himself only with a reference to the page first above mentioned. In other respects, his account is worth consulting; although less particular than the ensuing one. Laire, in his *Index Librar.* vol. i. p. 232-3 (falsely numbered 332-3)

* In the two ensuing pages: but the Officia, Paradoxa, and De Amicitia, had been previously printed in 1469: see p. 161, ante.

is more particular than in his preceding work above quoted. Fossi is succinct and exact. We now proceed to a somewhat copious description of this very rare production of the early Roman press.

First Volume: on the recto of fol. i. at top:

M. Tullii Ciceronis ad Marcum filium
in librum de Officiis primum prefatio.

35 lines are beneath: a full page contains 38 lines. The Offices conclude on the recto of fol. 46: succeeded by the preface to the Paradoxes.

M. Tullii Ciceronis ad Brutum
in Paradoxa prefatio.

On the reverse begins the text, preceded by the usual Greek title,

οτι μονον τοκαλλον ταΐ αθον.

These occupy the 5 succeeding leaves, ending on the reverse of fol. 51: with the word 'Finis.' Then immediately follows the preface to the work De Amicitia:

M. Tullii Ciceronis Lelius.
siue de amicicia prefatio.

This work terminates on the recto of fol. 64, with the word 'Finis.' Then 'De Senectute:'

M. Tullii Ciceronis ad T.
Pomponiū Atticū Cato maior.
uel de Senectute. Prefatio.

This, with the concluding opusculum of the Verses of the 12 wise men, occupies 14 leaves. On the recto of fol. 75 we have the colophon and date; the former in 3 lines, as usual, (vide p. 171, ante) the latter thus:

Anno Xp̄i. M.CCCC.LXXI. die uero. xxvii. mensis Aprilis. Rome in domo magnifici uiri Petri de Maximo.

On the reverse begin the verses just mentioned; which occupy 3 pages and a half, terminating with the word 'Finis,' and seven lines beneath; which indicate the viith year of the pontificate of Paul II. &c. The reverse is blank.

On the recto of the ensuing and 78th leaf, commences the preface to the DE NATURA DEORUM:

M. Tul. Ciceronis in dialogū de natura
deorum ad Brutum Prefatio.

having 35 lines beneath. This work occupies 86 pages; terminating on the recto of fol. 164, from the beginning of the volume.

SECOND VOLUME: on the recto of fol. i.

M. Tul. Ciceronis in Libros de finibus
Bonorum & Malorū ad Brutū Praefatio.

having 35 lines beneath: and a full page containing 38 lines. The fifth book concludes on the recto of fol. 65, without any other indication than the termination of the text, thus:

in oppidum
ad Pomponium perreximus omnes.

The reverse is blank. On the subsequent and 66th leaf, at top:

M. Tullii. Ciceronis In Questiones
Thusculanas Ad M. Brutum prefatio.

The usual number of lines is beneath. The five books of this work comprehend 64 leaves; and terminate on the rev. of fol. 130, with 'Finis.' On the recto of the ensuing—

M. Tullii Ciceronis de Fato Liber Incipit.

There are 36 lines beneath; and the work terminates on the recto of fol. 137—but abruptly and incompletely. An ancient ms. remark has 'deficit.' On the reverse

Q. Cicero de petitione Consulatus
ad. M. Tullium fratrem.

This comprehends 12 pages. On the reverse of fol 143, at top.

Pars libelli Ciceronis de philosophia

through which, in this copy, a pen-mark is drawn; and above is inscribed,

Academicarū quęstionū secundæ editionis liber primus.

which occupies the 5 following leaves. Then, at top, (fol. 149, rect.)

M. Tullii Ciceronis de essentia mundi
siue in Timeo Platonis Liber Incipit.

6 leaves. On the reverse of the 6th, at bottom:

Finis eius quod inuenitur De essentia
mundi Titulus erat Timæus Ciceronis.

Then, on the ensuing leaf, at top,

M. Tull. Ciceronis Academicarum
questionum siue Hortensii Liber.

23 leaves and half: ending thus on the recto of fol. 178:

ita sermone cōfecto ca-
tulus remansit nos ad nauiculas nostras descendimus

On the reverse, at top,

M. Tullii Ciceronis Dialogi de legibus. Liber p̀mus.
Interloquutores. Quintus frater. &. T. Pomponius
Atticus. Cicero. ATTICVS.

occupying the following 26 leaves; and ending on the recto of fol. 204, from the beginning of the volume—thus:

Huc usq; in exemplaribus repperi cetera interierunt.
si deus uoluerit ut compareant: apponentur huic loco
suo tempore.

Then the verses 'Aspicis,' &c. see p. 20 ante. The date is as follows:

M. CCCC. LXXI.
DIE. XX. SEPT.

After such mention made of the accounts of this impression by preceding bibliographers, and after such a particular description of the arrangement of the contents of the several pieces, as they appear in the present copy, it remains only to refer the curious reader to

Maittaire, vol. i. p. 302; Quirini, *Edit. Opt. Script.* p. 89; *Spec. Hist. Typog. Rom.* p. 167-8; *Edit. Rom.* p. 80, 436-8; *Bibl. Creven.* vol. ii. p. 42, n°. 1533; *Index. Libror.* vol. i. p. 232-3; *Bibl. Magliabech.* vol. i. col. 545; Panzer, vol. ii. p. 426. The leaves of this copy are, throughout, numbered with a pencil. Bound in blue morocco.

205. Cicero. Opera Quædam Philosophica. *Printed by Vindelin de Spira. Venice.* 1471. Quarto.

According to the preceding title, the present impression contains only a *select* portion of the philosophical works of Cicero. Its rarity is considerable. The following description of its contents will therefore be the more acceptable.

On the recto of the first leaf at top, we read

Marci Tullii Ciceronis uita ex dictis plutarchi breuiter excerpta.

occupying 3 leaves. On the recto of the 4th, are 25 hexameter verses, with the following date beneath:

A. D. M. CCCC. LXXI.

On the recto of the following leaf, at top:

Marci T. C. de natura deoꝝ ad. M. Brutum liber primus.

Vum multꝫ res in philosophia nequaq̃ satis adhuc explicatꝫ sint: tum ꝑdifficilis Brute qd' tu minime ignoras: & ꝑobscura quꝫstio ẽ de natura deoꝝ: quꝫ ad agnitionem animi pulcherrima ẽ: & ad mode-

&c. &c. &c.

A full page has 34 lines.

This work occupies 61 leaves; ending on the rev. of fol. 65, from the beginning of the volume, thus:

MARCI TVLII CICERONIS DE NATV RA DEORVM LIBER TERTIVS EX PLICITVS EST.

θεοσ χρατιν.

Clement properly remarks that this is the only Greek passage in the impression. On the recto of the following leaf, at top,

Marci Tulii Ciceronis de diuinatione Liber Primus.

Beneath are 32 lines. This treatise occupies 46 leaves. On the recto of the following, and fol. 112, we have at top,

Liber. M. Tulii Ciceronis de fato primus Incipit.

31 lines are beneath. In the whole, this tract has 8 leaves; ending thus, —on reverse of fol. 119:

busdam Athomis uel si uolunt omnia naturaliter.

. Finis.

Then immediately follows

M. Tulii Ciceronis de legib⁹ liber primus.

occupying the next 30 leaves; and concluding on the reverse of fol. 149, from the beginning.

. M. T. C. de Legibus liber explicitus est.

The ensuing leaf is blank. On the recto of fol. 151, at top,

Incipit liber. M. Tu. Ci. ad Hortensium.

having 32 lines beneath. This concludes the volume on fol. 185, rev. Beneath the text, it is as follows:

Raphael Iouenzonius Ister. P. Aluisio
Donato Patric. Ven. DD.

Spyra tuum nomen toto celebrabitur orbe:
Quę Vindellini diceris esse Parens.
Ordine qui tanto Ciceronis opuscula magni
Imprimit: ut fabrum palladis esse putes.
Tu quoque donatę stirpis: Venetique senatus.
Gloria Aluuisi: tu quoque dicis idem:

Copious and interesting as is the account of this edition by Clement, *Bibl. Curieuse;* vol. vii. p. 149, note 87—the preceding description is yet more minute and particular. The Harleian copy, afterwards in the

possession of Mr. Duve, was the one from which Clement gave his account; and of which it is surprising that De Bure did not avail himself: *Bibl. Instruct.* vol. iii. p. 166, n°. 2436. La Serna Santander, who is exceedingly sparing in his descriptions of the early pieces of Cicero, has in this, as well as in almost every other instance, been the servile copyist of De Bure. *Dict. Bibliogr. Choisi*, vol. ii. p. 329. Laire, in his *Index Libror.* vol. i. 237, is tolerably particular; telling us, properly, that, from the horizontal water-marks, the size of the volume is decidedly a quarto. Fossi is, as usual, worth consultation. *Bibl. Magliabech.* vol. i. col. 531-2. It may be worth mentioning that there are, in some of the spaces for capital initials, small letters printed for the direction of the illuminator. This volume is executed with great attention to typographical beauty, and is a most desirable specimen of the press of Vindelin de Spira. In blue morocco.

206. CICERO. OPERA QUÆDAM PHILOSOPHICA. *Printed by Gering, Crantz, and Friburger. Without Date.* Folio. 2 vols.

These volumes, which contain the OFFICES, PARADOXES, OF FRIENDSHIP, OF OLD AGE, THE DREAM OF SCIPIO, and the TUSCULAN QUESTIONS, have been described as *separate* works by the same printers; which has caused some little perplexity. Indeed, it is doubtful whether the reader will find a perfect description of both volumes, in any of the authorities so frequently quoted in these pages. Of the first volume, there is a very particular account in Panzer, vol. iv. p. 395-6; which shews that, in his preceding account, vol. ii. p. 273, he had never seen a copy of it. Of the second volume, there were copies in the Valliere and Crevenna collections; and in the *Bibl. Crevenn.* vol. ii, n°. 1538, reference is made to *Cat. de la Valliere*, vol. ii, n°. 2265 for a description (sufficiently brief) of the same. Both the volumes appear in the catalogue of Cardinal Lomenie's books, *Index Libror.* vol. i. p. 233-5 (falsely numbered 333-5); where the impression is rightly called 'rarissima, et vix cognita; quam ignoravit ipse Chevillier.' The present is the identical copy there described. It commences thus, on the recto of the first leaf,

Guillermus fichætus parisiensis theologus doctor
Ioanni lapidano theologo ꝓfessori. S. P. D.

The first six lines are not material to quote; but the following may be interesting to the bibliographer.

Nvper quom apud regem ꝓ Gallor principū cōcordia belloq; ɔtra Turcū obeūdo, Bessarionis Niceni cardinalis iussu uerba fecissem! exitūq; rer mihi creditar opperirer! inciderunt forte fortuna manus meas opera multa ciceronis! q̄ Turonē externi qdam librarii (quos dicimus impressores) aduexerant. Eor mihi lectio fuit in hoc curiali tumultu n̄ ingrata! multoq; iocundior! q̄ quom eadē domi sꝑe sæpiusq; legebam. fuisset aūt longe iocundissima! si correctissimus & capitibus distinctissimus liber quisq; fuisset! q̄ admodū Ciceronis orator, Valerius & Laurentius opera tua sunt impressi. Quibus distinctiones iste (capitula q̄ nos appellamus) & ad cognitionem & ad memoriā, magnū sane lumē recludūt! ut uel pueris eor lectio sit aperta. Rogatū itaq; te uolo! ut Ciceronis officia (quꝰ parisienses librarii n̄o longo post tempore sūt impressuri) prius isto castigādi tuo, distinguendiq; labore! reddantur meliora. Est enī facillimus & iocūdissimus uiro tibi doctissimo & officiosimo labor futurus. &c. &c.

The first 5 pages are occupied by the letter of Fichætus and the reply of Lapidanus; each epistle concluding with a 'tetrastichon.' On the reverse of fol. 3, begin the heads of the chapters to the book 'Of Offices:' which occupy 8 pages, and conclude with the poetical address of John De Lapide, in hexameter and pentameter verses, 'cunctis uirtutū amatoribus.' On the recto of the 8th, and following leaf, begins the text of the Offices; which has 31 lines in a full page. The 'Offices' occupy 66 leaves. On the recto of the 66th, at bottom,

.M. Tullii Ciceronis, officior Liber Tertius & Vltimus, in quo de comparatōe utilis & honesti explicatum est! fœliciter Finit;

The reverse is blank.

The 'De Amicitia' begins on the recto of the following leaf, and occupies 19 leaves; ending thus on the recto of the 19th:

Marci Tullii Ciceronis de Amicitia Liber/
ad Atticum! fœliciter finit;

The reverse blank. The 'De Senectute,' begins on the recto of the following leaf, occupying 17 leaves: and ending thus on the reverse of the 17th:

M. T! Ciceronis de senectute
ad Atticum fœliciter finit;

A leaf of the chapters in the 'Somnium Scipionis' follows. The Dream occupies 5 leaves, ending thus on the reverse of the 5th,

.M. T. Ciceronis de somnio Sci/
pionis Liber fœliciter finit;

Two blank leaves follow. The Paradoxes, comprehending 8 leaves, conclude the first volume. They terminate thus, on the recto of the 8th, at bottom;

.M. Tullii Ciceronis paradoxa fœliciter finiunt;

The second volume opens thus, on the recto of fol. 1.

M. T. C. oratoꝝ Homeri prologus in Tusculanarum quæstionum (in quibus de maximis quæstionibus co/
piose/ ornateq; dicit) librum p̄mum fœliciter incipit;

The Tusculan Questions occupy 85 leaves: the 4th book concludes thus, on the rev. of fol. 65.

M. T. Ciceronis Tusculanaꝝ quæstionū Liber
Quartus! (cōcludens Sapientem/ summa perfe/
ctaq; sapientia cōstitutum omni perṫbatiōe ani/
mi vacare debere) finit fœliciter;

The conclusion of the fifth book is thus;

.M. T. Ciceronis Tusculanaꝝ quæstionū Liber
Quintus & ultimus finem habet fœlicem;

Then ensues Erhardus's poetical address to the lovers of Ciceronian reading; * then the heads of the chapters of the 5 books into which the work is divided.

On the recto of the last of the two following leaves, are 15 hexameter verses; having, at bottom,

Vale Lector Studiose;

As there are no signatures to this impression, the date of it may not probably be later than the year 1472. This copy is properly described as 'Exemplar elegantissimum,' in the authority last referred to. It is somewhat crept; but the condition is excellent. In green morocco; foreign binding.

207. CICERO. DE FINIBUS. *Without Date, or Printer's Name; but executed by Ulric Zel.* Quarto.

Having, in the three preceding articles, entered into an elaborate examination of the earliest editions of the Philosophical Works of Cicero, COLLECTIVELY published, it remains to devote the present, and the *seven* succeeding articles, to a particular account of a few of the rarest tracts of the same works, SEPARATELY published. And first, of the one under consideration; which has always been considered of extreme antiquity. I shall be excused for availing myself of my former labours respecting the same impression.

'EDITIO PRINCEPS. Litt. Goth. supposed to be printed about the year 1467. Clement was ignorant of this edition, and Harwood thought it posterior to 1471. De Bure, (*Bibliogr. Instruct.* vol. iii. n°. 2438) and Ernesti (*Bibl. Lat.* vol. i. p. 181) supposed it, erroneously, to have been the production of Fust, at Mentz; but Panzer (*Annal. Typog.* vol. i. p. 328) says it is manifestly the production of Ulric Zel, and refers to the *La Valliere Cat.*† vol. ii. n°. 2258, where it is minutely described. It was purchased at the sale of the Valliere library for 600 livres by Count Reviczky, and is now in Lord Spencer's collection. Panzer observes that there is a copy of it in the public Library at

* See it in Laire's *Index. Librar.* vol. i. p. 234.

† An extract, descriptive of the volume, from this catalogue, is given in the work above referred to: not necessary to be here repeated.

Nuremberg, which he had frequently and carefully collated—'quod iteratis vicibus accuratissimè contuli'—are his words.' *Introd. to the Classics;* vol. i. p. 286-7.

The following description, subjoined to the foregoing authorities, will render the account of this volume more complete; although there are further particulars relating to it in De Bure, and in the Valliere Catalogue. The text begins thus, on the recto of the first leaf:

M. T. Ciceronis de finibus Bonorū
ꝛ Malorū. L. prim' Incipit feliciter.

On eram nescius Brute cum que sum
mis ingenijs: exq̄sitaq; doctrina phi
losophi greco sermone tractauissent:
ea latinis litteris mandaēmus: fore
ut hic noster labor in varias ɼprehensiones in
curreret. Nam quibusdā et is quidē nō admo
dum indoctis totum hoc displicet phari. Quidā
&c. &c. &c.

This first page has only 26 lines: a full one contains 27 lines. The first book ends on the reverse of fol. 18; followed immediately by the second book: the second book ends on the reverse of fol. 50, succeeded by the third book, on the recto of the ensuing leaf. The third book ends on the recto of fol. 70, having the reverse blank. The fourth book begins on the recto of fol. 71. The fifth book, on the recto of fol. 92; without any specification, that I can observe, of the termination of the fourth. On the recto of fol. 117, the fifth book concludes thus:

M. Tulij Ciceronis de finibus bonorū ꝛ
malorum liber quintus desinit.

The present copy is bound in red morocco; and is not free from stain. The Duke of Devonshire possesses a copy, which was formerly in the library of the late Bishop of Ely.

208. Cicero. De Finibus. *Printed by John de Colonia. Venice.* 1471. Quarto.

On the recto of the first leaf begins the epistle of Georgius Alexandrinus to Ludovicus Fuscarenus, comprehending 3 pages. On the recto of the 3d leaf, the work begins thus:

M. T. Ciceronis de finibus
bonoꝝ & maloꝝ. L. primus.
ON ERAM NESCIUS
Brute cū quꝑ sūmis ingeniis: exq;
sitaq; doctrina philosophi graeco ser
mone tractauissent: ea latinis litteris
mādaremus: fore ut hic noster labor
&c. &c. &c.

The volume contains 89 (pencil-numbered) leaves. On the recto of the 89th and last leaf, we read as follows:

τελοσ.

M. Tulii Ciceronis De finibus bonorum & malorū liber quintus desinit.

Venetiis. M.CCCC.LXXI. Christophoro Mauro Duce. Ioanne ex Colonia Agrippinensi sumptū mini strante Impressum.

In the *Introd. to the Classics*, vol. i. p. 287, the reader is referred to the *Bibl. Askev.* n°. 1385; *Bibl. Pinell.* n°. 6341, edit. 1789; *Bibl. Reviczk.* p. 23; and *Bibl. Curieuse* of Clement, vol. vii. p. 130-1; in which latter there is a glowing description of a fine copy of this impression in the library of Mons. Duve. Laire, *Index Libror.* vol. i. p. 231 (erroneously numbered 331) corrects De Bure, n°. 2439, for calling this volume a folio; the transverse water-marks clearly denoting it to be a quarto. The present is a beautiful copy, bound in red morocco.

209. CICERO. DE SENECTUTE. *Without Date, or Printer's Name: but probably executed by Ulric Zel.* Quarto.

210. CICERO. IDEM OPUS. *Probably by the same Printer.* Quarto.

These are impressions of very great rarity. They appear to have been wholly unknown to Panzer, and to La Serna Santander and Brunet. That they are different impressions, executed by the same artist, there is considerable reason to believe; although the Noble Owner of them entertains doubts upon the subject, which may probably be well founded. From their similarity to other works with the name of Ulric Zel subjoined, as the printer, they are, in all probability, the production of this last mentioned artist.

One of these impressions begins on the recto of fol. 1, in the following manner:

Incipit tulius de senectute.

Cite si quid ego adiuto. curā de leuasso
Qui te nūc coquit et versat sub pectoē
fīra. Et qua deprimeris et q̄d erit p̄cij
licet eīī in versib' hijs affari te. O attice q̄bus
affatur flaminiū ille uir. Ennius haut magna
cum re sed fide plenus. Quāq certo scio non ut
&c. &c. &c.

There are 26 lines in this page, but a full page comprehends 27 lines. In the whole, 24 leaves. On the reverse of the 24th, at the 10th line, we read as follows:

Explicit tulius de senectute.

This is a fair large copy; in blue morocco binding.

The other impression presents us with the following, on the recto of the first leaf;

Incipit Tullius de senectute
Cite si quid ego adiuto. curā de

leuassso. Que te nūc coquit ꝛ ver-
sat pectore ffxa. Et qua deīmeris
ꝛ quid erit precij. Lic3 enī michi
bersibus hijs affari te. o attice q̄bus affaī
flaminiī ille vir Ennius haud mag cū re ꝛ3
&c. &c. &c.

This, and every page, contains 26 lines. On the recto of the 24th and last leaf, forming the 8th line, we read

Explicit Tullius de senectute.

This is also a fine tall copy, in blue morocco; though in some places it is soiled.

It should be observed that these editions are not placed in the present order with a view to establish their supposed priority of publication; as it is not improbable that the one here last described, may have been the earlier impression of the two. The press-work of the page of the latter is narrower, and has a neater appearance. The printing is also better executed. They are both rare and almost unknown productions.

210. CICERO. DE AMICITIA. DE SENECTUTE. SOMNIUM SCIPIONIS. *Without Date, or Printer's Name; but considered to have been executed by Ulric Han.* Folio.

This exceedingly rare volume appèars also to have escaped the notice of bibliographers. That it was printed by Ulric Hán, there is every reason, from the character of the type, to conclude. It begins thus on the recto of the first leaf:

Quintus mutius augur
Sceuola multa narrare de C. lelio socero suo memoriter & iocunde solebat: nec dubitare illum ī oī sermone appellare sapientē. Ego
&c. &c. &c.

There are only 30 lines in this page: a full page contains 32 lines.

On the recto of fol. 15. we have the following concluding line:

M. T. Ciceronis Liber feliciter de Amicitia explicit:

The reverse is blank. On the recto of the following and 17th leaf, 'De Senectute' begins. On the reverse of fol. 29 at bottom, in the same line with the last of the text, we read as follows.

M. T. C. Liber de Senectute feliciter Explicit

On the recto of the ensuing leaf begins the SOMNIUM SCIPIONIS, with the first line printed in large lower-case Gothic type, like the preceding. This tract contains only 4 leaves; having this termination on the recto of the 4th;

M. T. C. de Somno Scipionis Liber feliciter Explicit.

This edition is printed in the small roman type of Ulric Han; with the exception of those lines which, as before mentioned, are executed in his usual large lower-case Gothic type. It is printed with some attention to marginal amplitude; but from the specimens of ms. corrections, with which the margins of this copy are rather freely charged, the text cannot boast of accuracy. The present is a large, but soiled copy. It is bound in red morocco.

211. CICERO. PARADOXA. *Without Date, or Name of Printer; but evidently the production of Ulric Zel's press.* Quarto.

We have here another undescribed production of the early Cologne press, under the superintendance of its first artist, Ulric Zel. But the reader must not confound this with the AMICITIA and PARADOXA united, and also published by Ulric Zel, of which he will see an account in Panzer, vol. iv. p. 278, n°. 396; for although the conclusion of the latter piece, as extracted in Panzer, be *verbally* the same, it is not in *literal* conformity with that of the present one.

On the recto of the first leaf we read as follows:

Marci Tulij Ciceronis
paradoxa Incipit.
Animaduerti Brute. sepe Cato
nē auunculū tuū. cū in senatu

sentẽtiam dicẽt. locos ḡues
ex pbia tractare. abhorrẽtes
ab hoc vsu forensi ꝛ publico. ꝫz
dicendo. ꝫsequi tñ. ut illa etiã populo pba
bilia viderentur. ꝯ eo maius ẽ illi ꝙ aut
&c. &c. &c.

This, and every page, contains 25 lines. The text occupies 13 leaves. On the reverse of the 13th:

Marci Tulij Ciceronis
paradoxa explicit.

The present is a beautiful tall copy, bound in blue morocco; exhibiting a specimen of stout paper and black ink of no ordinary occurrence.

212. CICERO. DE FATO. TOPICA. *Printed by Antonio de Strata. Venice. Without Date.* Folio.

It is evident, from Panzer's mere reference to Maittaire, p. 747, and from the latter authority itself, that this edition had not been seen by either of them. In the present collection it is bound with an edition of the TUSCULAN QUESTIONS, of 1482; for which latter, see p. 341 ante.

The impression 'DE FATO,' commences with George Valla's prefatory address to Trivultius, on a ii rect. On the reverse, is Valla's commentary, dedicated to the same person. On the recto of a iiii begins the text of Cicero, surrounded by this commentary. On the recto of b ix, at bottom, we read

De fato opusculi finis.

The reverse of the first leaf of the 'TOPICA,' presents us with the address of Georgius Valla Placentinus to Bernardus Salvaticus, and of Cicero to Caius Trebatius. On the recto of sign. c, the commentary of Valla and the text of Cicero begin. Signatures a b c and d are in eights; e in 6; and f in 5. On the reverse of f 5, at bottom, we read the colophon as follows:

Topicor Ciceronis libellus cū cōmētario a dño Georgio ualla placētino composito diligenter impressus est per Antonium de strata cremonensē.

In two lines.

The present is an indifferent copy, in calf binding.

213. CICERO. TOPICA. *Without Date, Place, or Printer's Name.* Quarto.

Although placed subsequently to the preceding impression, it is most probable that the present is a much earlier publication. As far as I can discover, Panzer (vol. v. p. 150) and Brunet (*Manuel du Libraire*, vol. i. p. 264), had no knowledge of its existence. It has, of course, escaped preceding bibliographers; nor has it been described by subsequent ones.

On the reverse of the first leaf we have the address of M. Tullius Cicero to Caius Trebatius, which occupies only 19 lines. On the recto of the following leaf the work begins thus:

Incipit Præfatio Cicironis* In Librum Topi corum.

Aiores nos res scribere ingresos. C. tre bati & his libris quos breui tēpore mul tos edidim⁹ satis digniores: e cursu ipso reuocauit uoluntas tua. Cum enim mecum in tusculano esses & in bibliotheca separatim uter que nostrū ad suum studium libellos quos uel let euoluere: icidisti in aristotilis topica quædā quæ sunt ab illo pluribus libris explicata: Qua &c. &c. &c.

There are 24 lines in this page, but 25 lines are in a full page. In the whole, 20 leaves. On the reverse of the 20th:

FINIS.

E xplicit Liber Topicorum Ciceronis

* Sic.

If, in the absence of positive evidence, we may judge of the printer of this volume, he appears to have been a Venetian artist, and to have used a type similar to that with which Jenson and the Spiras printed. This type is large and handsome. The present copy is not free from stain, and is bound in red morocco.

214. CICERO. PARTITIONES ORATORIÆ. *Without Place, or Name of Printer.* 1472. Quarto.

It is not improbable that the present impression was executed by the artist who printed the preceding one. There is a great conformity between the types; and Panzer unites *both works* in the same volume, referring only to Maittaire, p. 319, for an account of them. In the latter authority, we find only the colophon to the *present* work; so that the 'TOPICA,' if executed by the same printer, has not been before described. Whether it have the same date with the edition of the PART. ORAT. cannot perhaps be satisfactorily determined.

On the recto of fol. 1, the present impression begins thus:

Marci. Tullii. Ciceronis de ꝑtitionibus oratoriis
ad Ciceronem filium liber.
Collocutores. Cicero. & Tullius.
Cicero.

Beneath, there are 22 lines. A full page contains 26 lines. In the whole, 27 leaves. On the recto of the 27th is the following colophon:

Anno Dominico Mcccclxxii. Ad laudem
Christi. O. M. Atq; Virginis Mariæ:
Ecce finis partitionum oratoriarum: quas Gabriel
fontana placentinus non indiligenter recognouit.

This is a sound, genuine copy, although not free from a slight stain. It is ruled with gilt lines; and has, at the end, a star in a shield argent. Bound in red morocco.

215. Cicero. Opera Omnia. *Printed by the Brothers William (Les Signerres) and Alexander Minutianus Milan.* 1498-9. Folio. 4 vols.

This is the first Impression of the Entire Works of Cicero collected into one publication. It is usually placed by bibliographers as the *first* article in the account of the editions of Cicero, printed in the 15th century; but as the foregoing has been a description of the several works of the same author, according to the *chronological* order (certain or supposed) of their publication, the present rare and magnificent work is necessarily here reserved as the *last* number in the early impressions of Cicero.

However particular may be the account of this edition in the *Introd. to the Classics*, vol. i. p. 251-2, we shall describe it more copiously in the present place. The reader may observe that, in the above general notice of the impression, it is stated as being the joint typographical production of the Signerres* and Minutianus. Clement (who however does not describe the work as if he had seen it) makes this distinction of the several printers; and the colophon to the first volume seems to justify such a distinction. The name of Minutianus is subjoined to the second volume as the sole printer: vide infra. The contents of the several volumes will be found specified in Verburg's edition of Cicero, 1724; in Maittaire; *Annal. Typog.* i. p. 687: in Saxius; and, from these, in De Bure. The following summary bibliographical description of them, may be as acceptable as any to which the reader has been hitherto referred.

First Volume. The reverse of the first leaf presents us with the dedicatory address of the editor and printer, Minutianus, to John James Trivulcius; concerning which, probably more has been said † than

* William Le Signerre printed an edition of Apicius, in the same type: see p. 249, ante; where his curious device is given.

† The story is thus told by Saxius in his *Hist. Lit. Typog. Mediol.* col. ccccxv-xvi. Minutianus had completed a considerable portion of the impression, before he had fixed upon a patron whom he thought deserving of receiving the dedication of it. Whether the Sforzas were originally considered as the fittest patrons, is not perhaps exactly known. But this family were driven from the Milanese by the French, and I. I. Trivulcius established in the supreme magistracy there by the interest and power of

its consequences warrant. This address comprehends 46 lines. On the recto of the opposite and second leaf, begins the Life of Cicero translated by L. Aretin, from the Greek of Plutarch, into Latin. This life occupies 7 leaves; concluding nearly at top of the ensuing and 8th leaf. The conclusion of it is deserving of notice.

FINIS

Ciceronis opera: quæ nobis benigniora fata reseruarunt ī quatuor uolumina digesta īpressimus: nō eo ordiñe quem temporum ratio dispōebat: sed quem necessitas prescripsit: dum uetustiora exemplaria ex diuersis & longinquis locis accersita expectamus.

Beneath, is a list of the contents of each volume. On the recto of the following leaf, with the signature z for 2 (and being the 10th leaf from the beginning) we read 'De Petitione Consvlatvs Ad. M. T. Ciceronem;' which occupies 3 leaves. On the recto of the ensuing leaf, sign. A, and numbered (fol.) 1, begins the Rhetorica. This volume extends to Y vij, in eights. On the reverse of fol. 177, is the imprint, thus:

Horum operū: quę de arte Cicero conscripsit: & ad hanc usq; ætatem puenerunt Alexādri Minutiani oblocatio fuit: redemptura Guielmorum fratrū. Librarii oppifices perfecerūt Mediolani. M.CCCC. LXXXX.VIII. In legitimo Ludouici .S.F. Angli Principis Sapientissimi Ducatu.

Lewis XII, when Minutianus resolved upon fixing the name of Trivulcius to the frontispiece of the work, as its patron. The Sforzas, in the year 1499, drove the French from the Milanese territories; and, in turn, became masters of the capital and government. Minutianus, grieved that he had dedicated so noble a monument of literary labour to a *Foreigner*, took all the pains imaginable to destroy copies of this Dedication whenever they came in his way. Hence, say the bibliographers, this Dedication is frequently missing. Saxius has printed it entire. De Bure gives this story from Saxius; and seems to take all the credit of it upon himself. 'Si ce n'est là qu'une conjecture, elle est au moins assez vraisemblable.' *Bibliogr. Instruct.* vol. iii. p. 103-7.

It is however worth adding, that this Dedication is usually found in most copies, and that Minutianus or Les Signerres, in the imprint of the first volume, 1498, acknowledge the legitimate dukedom of the Sforzas.

SECOND VOLUME; contains 250 leaves, numbered from the beginning to the end. On the reverse of fol. 250 we read:

Impressit Alexander Minutianus nono Kalendas Decembres. 1498. in Inclyta ciuitate Mediolani. Ludouica Marię Angli legitimi Ducatus anno tertio.

in two lines: having beneath

Qua quæq; regione oratio quærenda sit, hic index cōmostrabit.

The index, of 20 lines, ensues. The running titles to the present and the preceding volume are printed in lower-case letter.

THIRD VOLUME; begins on sign. AA ii, numbered (fol.) 2—and ends with the Life of Atticus, by Cornelius Nepos. It should be observed that the last two leaves, in the present copy, are each numbered 175. The running titles are in capital letters. This third volume is without imprint; having only 'FINIS' at the conclusion.

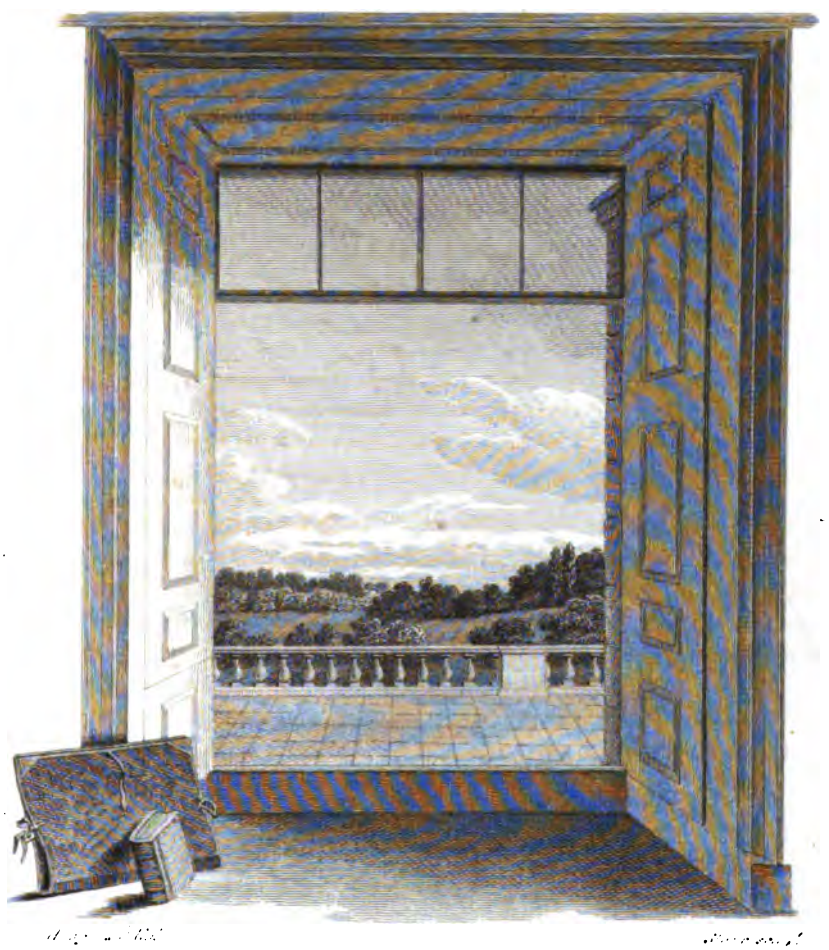
FOURTH VOLUME; begins on sign. a, fol. 1, and concludes on the recto of fol. 144 (numbered leaves), with the poetical fragment of Aratus: thus:

M. TVLLII CICERONIS
FRAGMENTVM
ARATI PHAE
NOMENON
FINIT.

This fragment occupies the last 5 pages. The running title of 'De Officiis' is, in this volume, printed in lower-case type; but those of the remainder of the philosophical works are executed in capital letters. It only remains to notice, that a full page occupies 52 lines.

The lover of ancient typography, or the collector of the early pieces of Cicero, cannot but feel something approaching to enthusiastic respect for the Editor and Printer of this magnificent work. Of MINUTIANUS little is probably known beyond what Saxius has recorded of him, in his History of the Learned Milanese. He has escaped Fabricius (*Bibl. Med. et Inf. Ætat.*), Baillet (*Jugemens des Savans*), and Du Fresnoy (*Méthode d'Etudier l'Histoire*); nor does Conrad Gesner, the father of literary biography, make mention of a similar name, but as

applicable to an author who wrote 'a book concerning epigrams, in folio; of which there is a MS. in the Imperial Library at Vienna.' *Bibliotheca*, p. 611. edit. 1583. Although Ernesti *(Opusc. Philolog.* p. 137,) tells us that no MSS., but merely the previous printed publications, were consulted by its Editor, yet surely that scholar is deserving of high commendation, who had the perseverance to collect, and the skill to digest, the quantity of materials which must have lain before him. Nor is the mode in which this publication is given to the world, less commendable; for the reader can rarely contemplate a more splendid specimen of ancient typography. It is not inaptly described in the language of Braun: 'Editio præsens elegantissima est, sive typus, qui romanus et nitidus est, sive charta, quæ alba admodum ac firma, sive marginum amplitudo, spectetur.' *Notit. Hist. Litt.* pt. ii. p. 302. The present is a truly beautiful and magnificent copy of it; and is bound in 3 volumes, in red morocco.



View from the Library Windows of Grenville House, St. James's Place.

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